

April 2013
Vol. 16, No. 3

GSCA Film Expo and Digital Symposium in Galveston

About 250 people attended the **Giant Screen Cinema Association's** 2013 Film Expo and Digital Symposium in Galveston, TX, March 18-21. Hosted by **Moody Gardens**, this was the first time the association's annual spring meeting was combined with the digital confab founded by Moody Gardens and **D3D Cinema** two years ago.

Featured in the Film Expo portion (the first two days), were screenings of 15 new films, clips from 25 films in production, and presentations on 17 films in development. The meeting's organizers were caught off guard by an unexpectedly large number of film submissions just before the deadline, which led to some eleventh-hour rearranging of the conference schedule. Consequently, at least one professional development session was postponed to the fall conference in Ottawa, and others were moved into the last two days of the meeting, the Digital Symposium portion.

That part of the meeting included case

studies on several theaters' conversions from film to digital projection, presentations by several vendors on their products and services, a hands-on session with a number of 3D camera systems, and a summary of the Digital Immersive Giant Screen Specifications (DIGSS).

Moody Gardens is one of only a handful of theaters worldwide that are equipped with an IMAX 15/70 film projector and a digital projection system: two 4K Barco projectors and a Qube Cinema server. Moody owns the film projector and ended its licensing agreement with **Imax Corporation** in early 2011, branding the theater as MG3D (see *The Biz*, February 2011).

New films

Fifteen new films were screened in Galveston, nine of which had not been seen at a previous GS conference. They included **Hidden Universe** from **December Media**; **Giant Screen Films' Titans of the Ice Age**; **Watermelon Magic**, from **Spring Garden Pictures**; and **Samsara** from **Ron Fricke** and **Mark Magidson**, who made 1985's **Chronos** and 1992's **Baraka**. **Hidden Universe** uses images from (and of) the world's largest telescopes to reveal the structure of the universe; **Titans** explores the woolly mammoths, saber-toothed cats, and other creatures that lived tens of thousands of years ago; **Watermelon** uses stills and time-lapse to tell the story of a young girl and the plants she raises in her garden; and **Samsara** wordlessly examines the human condition through stunning 70mm images captured around the world, accompanied by a rich soundtrack by **Michael Stearns**. **Samsara** was presented in a 4K digital version that was overseen by

(see *GSCA* on page 6)

Christie's Laser Demo

by Marty Shindler

Almost since the dawn of the modern era of 3D feature films, circa November 2005, the movie industry has commented on, complained about, and attempted to improve dim 3D images on the movie screen.

With polarizers on the projector and 3D eyewear, the amount of light that gets to our eyes is dramatically reduced, and that does not even take into account the fact that some theaters turn down the power on the projector lamps to save money, making images even dimmer. Only about 70-90% of the projector's light gets through most 3D systems.

Laser technology has been considered one of the best solutions, notwithstanding issues such as cost, perceived safety concerns, speckle, and the inertia of the installed base of digital projectors, most of which are still on their original leases.

Several projector makers have demonstrated laser-powered systems at industry conferences, but in early April **Christie Digital** held the first public demonstration of a laser prototype in the ETX auditorium of the **AMC Burbank 16**. For two weeks, all regular screenings of **G.I. Joe: Retaliation** were projected with the laser prototype, which is based on the 4K projection head of the Christie CP4230 DLP projector. It is capable of emitting 72,000 lumens, twice the output of a standard digital projector.

On April 4, Christie invited industry

(see *LASER* on page 15)

Premiering In April

Jurassic Park 3D
The Earth Wins
Oblivion

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Founded 1997 as MaxImage!

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What Will Kill the Giant Screen?

by James Hyder

In June 2010, I was one of about 20 people who participated in the **Digital Immersive Screen Colloquium for Unified Standards and Specifications (DISCUSS)** initiated by **White Oak Associates** and held in Marblehead, MA. The outcome of that meeting was the **Digital Immersive Giant Screen Specifications (DIGSS)**, v1.0, which is now being supported and advanced by the **Giant Screen Cinema Association**.

The impetus for that process was the concern shared by many in the industry that the giant-screen experience — recognized over the previous four decades as the best cinema presentation available — and the reputations of giant-screen theaters, could be irreparably damaged if sub-standard digital replacements for GS film projectors became commonplace. The colloquium and the specifications were intended to set a baseline for quality, primarily in the area of projection systems and theater design, that would maintain the quality standards for which the industry had become known.

At the time, 4K projectors had not yet been demonstrated, but the consensus was that 4K would not be adequate to reproduce the image quality of the 15/70 fame, which experts like **Imax Corporation's David Keighley** had estimated to be equivalent to 12K. A theoretical 12K projector with a 1.33:1 aspect ratio would have required more than 50 times more information as the 2K systems then available: over 100 MB per frame, compared to about 2 MB. The participants at Marblehead assumed that 6K or 8K would be the minimum requirement to replace film.

But less than a year later we saw, in a side-by-side comparison at the first Digital Symposium at **Moody Gardens** in Galveston, TX, that 4K could adequately — if not perfectly — replace GS film. That result surprised many in the industry, but it has since become the accepted wisdom, and today more than a dozen true GS theaters, including a few domes, use 4K digital projectors. Dual-projector 4K

systems are available, affordable, and offer flexible programming options. Imax's next-generation digital system will be based on 4K projectors. Inadequate projection quality will not be downfall of the giant-screen industry.

But at the GSCA's Film Expo and Digital Symposium in Galveston last month (see article on page 1), I realized that something else could still pose a threat to the reputation for image quality our industry has built since 1970. Something we didn't pay as much attention to in Marblehead.

Substandard content.

The Film Expo featured a surprisingly large number of new films in production and development, but I heard more than one attendee grumble that "too many TV shows" were being presented as giant-screen films.

The latest crop of digital cameras has freed filmmakers from the burden of the heavy, noisy, and clumsy film cameras that were previously the only way to shoot GS films. Digital systems have allowed experienced GS directors like **David Lickley** to capture animal behavior for *Born to be Wild* that probably couldn't have been obtained with the huge IMAX Solido camera. **Steve McNicholas**, **Luke Cresswell**, and **D.J. Roller**, were able to shoot in 3D underwater for *The Last Reef* with far greater freedom, and at much lower cost, than if they had used film. These filmmakers have effectively used digital footage in their GS films.

But the low cost of digital capture has also lowered the bar to entry and allowed filmmakers with little or no background in the giant screen to aspire to make the next *Everest*. Don't get me wrong: I'm not saying we shouldn't welcome newcomers into our industry, and sometimes the "rules" need to be broken in ways that only someone with fresh eyes can.

But in Galveston we saw images — many images — that were simply appalling in their poor visual quality. Images that might have looked fine on a TV monitor, but had no business being blown up onto a 60x80-foot screen. I will not name names, but these flat, grainy, fuzzy pictures were not limited to films presented by rank newcomers, although there were enough of those. (And, conversely, some newcomers brought footage that was as good as anything made by veterans.)

In Galveston, and for the past few years, we have seen a spate of new films by production companies whose previous experience has been partly or entirely in television, and many projects presented at

(see **HYDER** on page 16)

Corrections

In our report on giant screen theaters (March-April 2013), we incorrectly referred to the Chabot Space and Science Center in Oakland, CA, as one of four institutions with an 8/70 film projector in a planetarium dome. The Chabot's Tien Megadome Theater (an 8/70 Megasystems dome theater) is a separate venue from its Ask Jeeves Planetarium. (Thanks to Joe Kleiman for pointing this out to us.)

Hollywood's Chinese Theatre to Go IMAX

Hollywood's iconic Chinese Theatre, famous for its forecourt with the handprints and footprints of dozens of movie stars set in concrete, will be converted to an IMAX theater in a renovation that will take place between May 1 and late summer. The renovation will be the first major makeover of the building since its opening as **Grauman's Chinese Theatre** in 1927. The theater is owned by **Donald Kushner** and **Elie Samaha**, who have struck a revenue-sharing deal with Imax. Since a \$5 million naming deal with Chinese TV manufacturer **TCL** concluded earlier this year, the cinema the has been

known as the **TCL Chinese Theatre**. The IMAX name will be added when the conversion is complete.

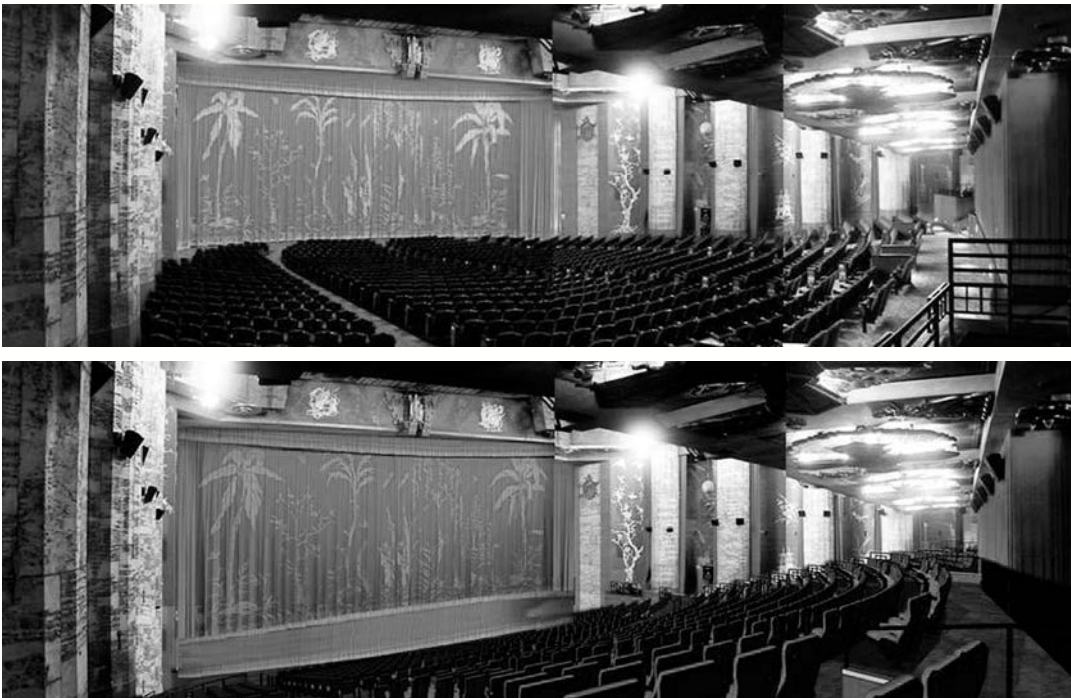
Although there are currently 24 IMAX theaters in the greater Los Angeles area, the Chinese will be the first in Hollywood proper, and it will have the largest seating capacity of any IMAX theater ever built: 986 seats, down from the current 1,162 seat count. (The next largest still open is the **Keong Emas IMAX Theatre** in Jakarta, Indonesia, with 930 seats.) The existing sloped seating deck will be replaced with stadium seating and the current screen will be enlarged from 72x30 feet (22x9

meters) to 46x94 feet (14x29meters), an unusually wide 2.0 aspect ratio.

The TCL Chinese Theatre is host to dozens of red-carpet film premieres each year, a capability no other IMAX theater in L.A. has been able to offer. Imax CEO **Richard Gelfond** told the *Los Angeles Times* that "It's been difficult for us to find a large enough location in L.A. to have worldwide premieres. This will definitely be one of the most important locations for us in the world." Gelfond added that the theater may also show Chinese movies, since "the Chinese Theatre and IMAX are two well-known brands in China and the fact that the theater attracts Chinese tourists is another reason for our interest in this location."

As with all multiplex IMAX theaters, the TCL Chinese's regular schedule will be limited to films that have been converted to the proprietary IMAX digital format. Premiere screenings of conventional 2D, IMAX 2D, and IMAX 3D films will be run on the IMAX digital system, but non-IMAX 3D premieres will require a separate 3D projection system that has not yet been selected, according to theater spokesperson **Jerry Brown**.

Asked about the cost of the renovation, Brown would only say, "Very expensive!"



Top: The existing seating arrangement at the TCL Chinese Theater. Bottom: Stadium seating after renovation.

The Mailbox

Dear James:

I wanted to point out that your February listings did not include six IMAX digital bookings that *Flight of the Butterflies* had in commercial multiplex cinemas in Mexico. [The omission was an unintentional and we apologize for the error. -Ed.]

Actually, it is an interesting story: although **SK Films** is still a step or two away from being a hugely capitalized Hollywood studio, we were able to get *Flight of the*

Butterflies onto 55 screens (including the six IMAX digital) in 32 cities across Mexico in February.

We realized that this film could be a particular point of pride for Mexico, since the country is a significant setting, the monarch butterfly is a beloved icon there, and the film was a Mexico-Canada-UK co-production. So we invited the owner of the **Cinepolis** cinema chain to the Mexico City premiere, hosted by the president of Mexico, and he loved the film. We then

engaged our corporate sponsors — two of the largest companies in Mexico — to participate with Cinepolis in marketing support (including Coke cans and candy bars with the film's key artwork), and the film ran in February across the country.

It was great to be able to leverage the film this way in a market with an extra special national interest.

Regards,

Jonathan Barker
CEO, SK Films Inc.

THE BIZ

DEALS

Imax posts \$2.8M Q1 profit

On April 25, **Imax Corporation** posted its financial results for the quarter ending March 31, 2013. The company reported a profit of \$2.9 million (\$0.04 per share) on revenues of \$49.9 million, up slightly from the same period of 2012: a profit of \$2.5 million (\$0.04 per share) on revenues of \$55.6 million. Imax signed deals for 25 theater systems in 2013's Q1, including 14 new sales-type leases, three joint revenue sharing deals, and eight conversions to digital. Seventeen IMAX theaters were installed in the quarter, six sales-type leases, 4 JVs, and 7 conversions.

Shares of Imax stock, which had been trading as high as \$27.96 in the previous month, fell from \$26.94 on the day before the announcement to close at \$25.50 the day after.

In a conference call with analysts, Imax CEO **Richard Gelfond** did not mention, and no analysts asked about, the new IMAX Private Theater initiative that the company had announced the day before (see *Shorts* on page 24.)

Edmonton to get IMAX laser

The IMAX theater at **Telus World of Science** in Edmonton, AB, Canada, will convert to IMAX digital in the fall as part of a \$3.8 million renovation project that will also add a new, larger screen, and replace the seating in the 29-year-old 2D GT theater. The IMAX digital system installed this fall will be upgraded to the company's next-gen laser-powered system when it becomes available next year.

The 274-seat theater opened in July 1984 with a 42.8x62.5-foot (13x19-meter) screen.

Cineworld to run Glasgow IMAX

Britain's **Glasgow Science Centre** has entered into a ten-year management contract with the London-based **Cineworld** multiplex chain to operate the science center's 12-year-old IMX theater, effective in early summer 2013. Later this year, an IMAX digital system will be installed alongside the existing GT film projector. (The digital system will be upgraded to the IMAX laser system in 2015.) A Starbucks

store will be installed in the lobby as part of the refurbishment. No GSC employees will be laid off in the transition.

The theater will continue to show mission-related educational content, as well as Hollywood DMR films.

Cineworld, which operates 815 screens at 81 locations in the UK, was selected through a "rigorous tender process...to boost [the IMAX theater's] commercial offerings and safeguard its income through a guaranteed revenue stream," according to the science center's Web site.

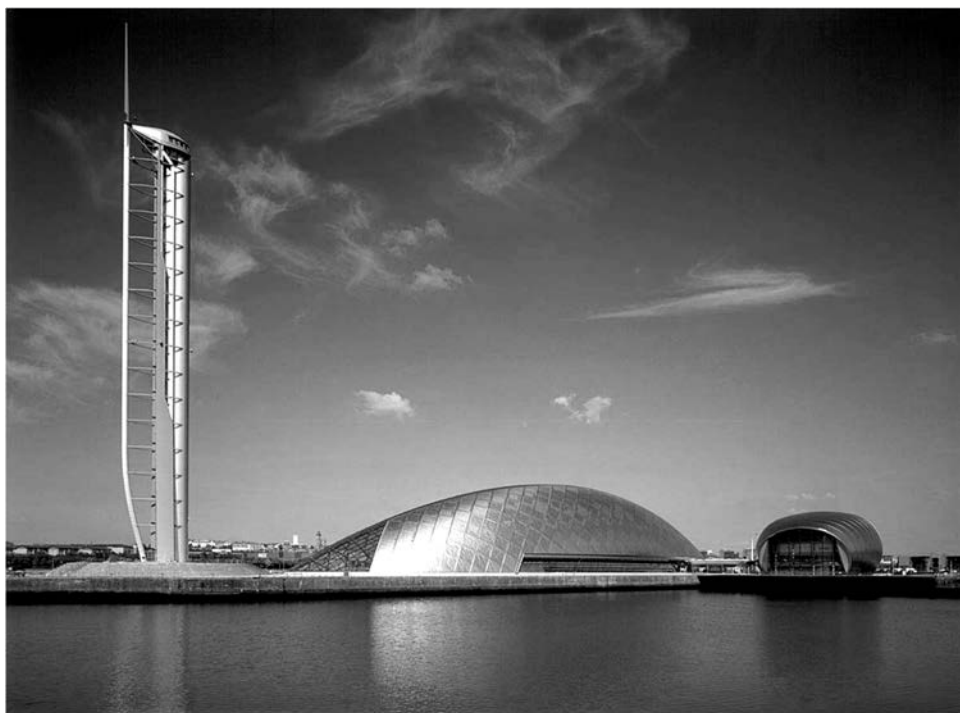
Imax theater deals

In the past month, **Imax Corporation** has announced deals with multiplex operators in Canada, Indonesia, Italy, Mexico, and Turkey. **Cinema 21**, Indonesia's largest exhibitor, will add eight IMAX screens throughout the country to the two it signed previously, one of which opened last year in Jakarta. Mexico's **Cinopolis** chain will add five IMAX screens to the seven it now operates in Mexico and the one it runs in Brazil. The fifth largest exhibitor in the world, Cinopolis has more than 2,000 conventional screens in six countries.

Turkey's largest theater chain, **Mars Entertainment Group**, will add three IMAX theaters to the two it currently operates in Ankara and Istanbul. And in Canada, **Cinemas Guzzo** will add two IMAXes to the eight it has previously signed, six of which are currently operating in and around Montreal and Quebec City. A new multiplex in the Sainte-Therese suburb of Montreal will become the third Guzzo location to have two IMAX theaters in the same building: the twin screens allow the chain to show popular DMR films in English and French simultaneously.

In Imax's first revenue-sharing deal in Italy, the **Arco Program** chain will add an IMAX theater to its Skyline multiplex in Milan.

In keeping with a policy announced last year, Imax has not disclosed expected



The Glasgow Science Centre

Photo by Keith Hunter. BDP Architects.

THE BIZ

DEALS

opening dates for any of the newly signed theaters.

Imax film deals

Imax Corporation has made new film deals with Paramount Pictures and India's Yash Raj Films, and announced a new entry in its spring 2013 slate of DMR titles.

The deal with Paramount adds five new releases to the companies' existing slate, two of which were disclosed: *Transformers 4*, directed by Michael Bay and set for a June 2014 opening; and Christopher Nolan's *Interstellar*, starring Anne Hathaway and Matthew McConaughey, coming in November 2014. Select scenes in both films will be shot with IMAX cameras, although the release did not say whether they would be 15/65 film cameras, which Nolan used in his last two *Batman* films, or digital IMAX cameras, based on the Phantom 65 camera made by Vision Research.

In India, Imax will release two more films from Yash Raj Films, maker of the action thriller *Dhoom: 3*, its first DMR title, opening in IMAX theaters later this year. The next film will be *Paani*, a love story set in the future, opening in 2015.

And Universal Pictures' *Fast & Furious 6*, starring Vin Diesel and Paul Walker, will open in select international IMAX theaters on May 22, 2013, bringing the slate of DMR releases this year to 23.

In a separate development, Imax China will end its practice of screening only one film at a time on the 112 multiplex IMAX theaters in China. The move comes after a controversy arose last November when Ang Lee's *Life of Pi* was pulled from Chinese IMAX screens after only one week to make way for *Back to 1942*, leading some to criticize director Feng Xiaogang and the producers for acting like bullies. Imax China's CEO, Chen Jiande told *The Beijing News* that "We have to respect the choices made by the market and by audiences, as this is how it has been done around the world."

PERSONNEL

Kirsch to retire; Snyder takes over

Jeffrey Kirsch will retire as the CEO and president of the Reuben H. Fleet Science Center in San Diego, CA, effective June 30, and will be replaced by Steven Snyder, most recently VP of exhibit and program development at the Franklin Institute in Philadelphia.

Kirsch has headed the Fleet for three-quarters of its 40-year history, starting on Jan. 1, 1983. During that time he doubled the science center's physical footprint and quintupled its membership. He has served as executive producer for seven GS films and as chair of the Giant Screen Cinema Association. He was founding president of the Balboa Park Cultural Partnership, which brought together many of the attractions in the San Diego park. In the past year he oversaw the installation of a Global Immersion digital fulldome system in the science center's IMAX Dome theater. He will continue to serve as a consulting producer on a GS film about the Panama Canal, and will do other work in the GS film industry.

Snyder holds a Ph.D. in physics from Michigan State University, and before the Franklin Institute he was director of science and later director of attraction development at Science City at Kansas City Union Station in Missouri.

In May, the Fleet is holding a gala to celebrate the museum's 40th anniversary, Kirsch's retirement, and Snyder's arrival. For more information, visit rhfleet.org.



Jeff Kirsch

Koster is head of NC museum

Emlyn Koster has been named director of the North Carolina Museum of Natural Sciences in Raleigh, NC, replacing Betsy Bennett, who retired in December after 22 years at the museum. Koster started in January.

Koster was CEO of the Liberty Science Center in Jersey City, NJ, for 15 years, and before that was CEO of the Ontario Science Center in Toronto. He holds a Ph.D. in geology from the University of Ottawa.



Emlyn Koster

Meg Wilson joins RealD

Meg Wilson, formerly with Imax Corporation, has been named vice president of business development for non-theatrical cinema at RealD. In that position, she will oversee the company's entry into non-multiplex markets, including giant-screen theaters (which she tells LFX is the "crown jewel" of her portfolio), theme parks, studios, post-production houses, and cruise ships.

Before joining RealD in November 2012, Wilson was executive VP and chief of operations for Imax Filmed Entertainment, a position she held for ten years. In that time she worked with president Greg Foster to develop Imax's DMR strategy from idea to a popular distribution platform for Hollywood's biggest tentpole films.

Before that she was head of television and theatrical distribution for DreamWorks, LLC, for five years. Joining shortly before the studio's first theatrical release, *The Peacemaker*, in September 1997, gave Wilson the opportunity to work with the distribution group to set up the company's worldwide distribution network.



Meg Wilson



Steven Snyder



Titans of the Ice Age

(from *GSCA* on page 1)

post-production manager **Christopher Reyna**, formerly with **Imagica USA**.

Two of the new films were created as fulldome shows: *Natural Selection* from **Mirage 3D**, and *Wildest Weather in the Solar System*, produced by **Days End Pictures** and **National Geographic**. Although at least two dozen GS films have made the transition to digital fulldome versions, these are the first two shows to move in the other direction.

Dragons: Real Myths and Unreal Creatures, starring **Max von Sydow**, and distributed by **BIG & Digital**, had been shown as a partial rough cut at last fall's conference in Sacramento, and was shown in its final form in Galveston. **Helifilms Australia's** *The Earth Wins* was slightly re-edited since its screening in the fall.

Only three new films were presented on 15/70 film: *Kenya 3D* from **3D Entertainment**, *Titans of the Ice Age*, and **MacGillivray Freeman Films'** *To the Arctic*. The rest were projected digitally.

Films in production

Of the 25 films in production, clips from 18 were shown digitally, and the remaining seven had 15/70 footage. Only four of the 25 had never been presented at a previous industry conference. They were:

Micro Monsters 3D.....Atlantic Productions
Oceans 3D.....3D Entertainment Films Ltd.
Hidden Planet 3D: Little Heroes.....BBC Worldwide
Panama.....Large Screen Cinema

Films in production this year seem to be

tending more toward traditional topics and talking fewer risks than those seen in the past few years: natural history, underwater, and space cover the majority, with only a handful falling outside those broad categories. Two films feature large land mammals: **nWave Pictures'** *Great Apes* and **Oxford Scientific's** *Pandas 3D*. Two others are in the large underwater animals category: *Great White Shark* from **Yes/No Productions**, and **MacGillivray's** *Humpback Whales*, which has been in the works for more than ten years and is now said to be opening in 2015. These are joined by four other water-related films: **James Cameron's** *Deep Sea Challenge*; *Oceans 3D* from **3D Entertainment**; and *Ocean Planet* and *The South Pacific* from **MFF**.

Five films on geographical areas are in the works: **MacGillivray's** *Everest: Conquering Thin Air*; **Atlantic Productions'** *Galapagos 3D*; *Jerusalem* from **Cosmic Picture**; *Polar Quest* from **Science North**; and *Panama: A Land Divided, a World United*, from newcomer **Gordon Bijelonic**.

Two historical films are in the works: *D-Day: Normandy 1944* from **N3D Land Productions**, the second film by director **Pascal Vuong**, who made 2010's *Sea Rex*; and *We The People*, from **Inland Sea Productions**, which was first an-

nounced at the 2002 conference in Toronto. A look at the founding of the United States, it was actively in production in 2003 and 2004, put on hold, revived briefly in 2007, and put back on hold again until recently. It is now set for a September release.

Leonardo da Vinci is the second film by France's **François Bertrand** to focus on an iconic artist, following *Van Gogh: Brush with Genius*, which opened to critical raves in 2009.

Films in development

This year's Film Expo saw more than twice as many films in development presentations as last year's: 17 compared to eight (five of which were Hollywood DMR films). So any fears we might have had about a shortage of films would seem to be baseless.

Like this year's films in production, they cover fairly conventional topics: locations such as the Amazon, Antarctica, Brazil, the Chesapeake Bay, Madagascar, Patagonia, and the Earth in general (two films); animals like sharks (again) and bugs (again); along with less conventional films such as *Electropolis* from **Melrae Pictures**; *Kitty Hawk*, **Flyers Productions'** film on the Wright Brothers; and *Robots 3D* from **National Geographic**.

For full details of the films presented at the Film Expo, see pages 10, 11, and 14.



Jon Loos of the Washington Pavilion in Sioux Falls, SD.



The World Golf Hall of Fame in St. Augustine, FL.

Making the case for digital

As he had in Sacramento last fall, **Paul Fraser** of **Blaze Digital Cinema Works** moderated a session presenting case studies of GS theaters that had converted to digital. Each answered a standard set of questions provided by Fraser and described the selection and installation process.

Jon Loos of the **Washington Pavilion of Arts and Sciences** in Sioux Falls, SD, described the replacement of the 13-year-old **Iwerks** 8/70 film projector in his facility's 60-foot (18-meter) dome theater last fall. In its last year of film screenings the theater grossed \$172,000 but lost about \$7,000 net, in part because of extra money put into marketing. Putting in a digital system promised to turn that loss around: "If we don't pay film print fees, [and] we save some money on power, and readjust staffing positions, we can save a tremendous amount of money."

Loos was persuaded by the digital shootouts held in Galveston in 2011 and 2012, and began a competitive bid process. He specified a light level and image size equal to his film image — "I didn't want to go backwards" — and a single-projector solution. Although some integrators said it couldn't be done, **E&E Theater Services** said it could. "They said, 'It's going to take a little bit of money...but you should be able to accomplish it,' and I said, 'Let's talk.'"

E&E custom-ground a lens for a Barco 4K projector, and installed a **GDC** server, but Loos kept the existing sound system, and didn't replace seats or carpet. The total cost was about \$500,000 and installation took ten days. **1570 Cinema Services** cleaned the front of the screen, which had never been done before and significantly improved the image quality. Once installed, the digital projector actually covered a larger area of the dome than the film system had.

Operating the digital system allowed the theater to eliminate the fulltime projectionist position — "we don't need anybody standing there watching the machine go" — saving \$55,000 in staff costs. Lamp costs dropped from \$12,000 to \$4,800, print costs fell from \$13,000 to about \$250, and electrical use dropped by about 35%. Overall, the savings from the conversion amount to between \$100,000 and \$150,000 per year.

Showing *Tornado Alley*, the theater had its first sold-out mission-based screenings in six years, and it has also started showing Hollywood films for the first time, which are netting an extra \$500 per week.

Juleen Ayres described how the **World Golf Hall of Fame IMAX Theatre** switched from an IMAX GT film system to IMAX digital in January 2011. The theater originally opened in 1998, and in 2010 its annual attendance was only

107,000, the lowest in a decade. Management wanted to add 3D capability and show more Hollywood films, many of which were digital-only. Another concern was the new competition from two AMC multiplex IMAX theaters that had opened within 25 miles (40 kilometers) of the theater in 2008.

The theater looked at other system providers, but decided to remain with Imax Corporation because of their long-term relationship and faith in the brand. Imax installed the Series 2 digital system, with Christie projectors, a Doremi server, a new IMAX sound system, and a new silver screen installed on the existing frame. The installation took 25 days.

The re-launch effort began in November 2010 with press releases announcing the change, and a new annual pass program was rolled out with the reopening. The theater's Web site was refreshed, and a social media campaign highlighted the message of "upgraded and 3D-capable."

Staffing is unchanged since the conversion: one fulltime chief projectionist and two part-time operators in the booth. Lamp and electrical costs have dropped, and print costs have been virtually eliminated, although the initial expense of 3D glasses and a glasses cleaning machine has offset some of the savings.

One lesson Ayres said they learned after the first year was not to show every film available, "We lost the identity and purpose of the theater. We care about educational programming, and when you're taking every Hollywood film in the pipeline...you're losing a lot of slots...and you're losing your core audience." She also recommended taking the opportunity to upgrade seats and carpeting with the conversion. The seats that were installed in 1998 for 45-minute shows are not comfortable enough for two-hour screenings.

In the year following the conversion, attendance increased by about 2,000, average ticket price rose by more than \$1.00, from \$5.82 to \$7.18, and gross box office grew from about \$623,000 to \$784,000. In the following year, ticket revenue increased 17%, membership sales rose 28%, and concession sales also rose 28%.

(see *GSCA* on page 8)



The new Telus Spark in Calgary, Alberta, Canada.

(from GSCA on page 7)

Barry Crean outlined how **Telus Spark** in Calgary, AB, Canada, transitioned from an 8/70 Iwerks film system in a 65-foot (20-meter) dome in the old Telus World of Science building to an **Evans & Sutherland** Digistar 4 fulldome digital system in a 76-foot (23-meter) dome in a new build-

ing that opened in October 2011. In its last five months, the 15-year-old film dome had drawn about 26,000 visitors, grossed about \$90,000, and lost more than \$11,000.

In the planning for the new theater, Crean, as project manager, wanted to hold off on committing to any specific technology for as long as possible, to avoid selecting something that might be obsolete by the time it was installed. The decision to go digital, with no film system, was made in December 2010, an RFP was issued in January 2011, and E&S was selected in February 2011. Four Sony T420 projectors with the Infitec 3D system were installed with the Digistar system under a **Spitz** Nanoseam dome. The system is used to show GS films as well as planetarium shows, some produced in-house, but is not DCI

-compatible.

One difficulty that arose during construction was the discovery that the architect had assumed the projectors were old-style CRT units. This required some substantial reworking of the structure to accommodate the larger, digital cinema systems and properly vent the heat they produce.

The total cost of the system was over CDN\$2 million, not including building construction costs or the \$630,000 dome screen. Although the theater opened about seven months after the building, the actual installation of the projection system only took about 30 days. The museum is seeking a donor who would be interested in the naming rights to the theater.

The new theater does not require the two projectionist positions needed in the old one, but that extra staffer was reassigned within the building. Attendance, gross revenues, and net have all increased with the new theater.

Many of the GS films that are available in E&S's fulldome format had been shown in the 8/70 theater, so Crean is hoping that new films will also be available in digital form.

Vendor presentations

In a new development for a GSCA meeting, 11 vendors were given the opportunity to make presentations about their products and services. They were (in alphabetical order)

Be Media

Blaze Digital Cinema Works

D3D Cinema

GDC Technology of America

Global Immersion

Laser Light Engines

Moving Image Technologies/NEC

Qube Cinema

RealD

Schneider Optics

Spitz, Inc.

What follows are some of the highlights. (Audio of these and other sessions, along with many of the PowerPoint presentations given at the conference, are available in the members' section of the GSCA Web site, giantscreencinema.com.)

Tim Kennelly of Moving Image Tech-



RealD's Miller Schuck.

nologies credited **Ron Bartsch** of **The Henry Ford** with raising the concept of “coexistence” at a previous conference, that is, keeping film projection while adding digital. MiT offers projector transport systems that allow both types of projector to share a booth. Kennelly said that while on a film he had once seen a list entitled “The Six Stages of Film Production:”

1. Wild Enthusiasm
2. Total Confusion
3. Utter Despair
4. Search for the Guilty
5. Persecution of the Innocent
6. Promotion of the Incompetent

To which he said he had occasionally seen a final stage added:

7. Distribution of Profits among Non-participants.

He provided his own, somewhat more optimistic, list for the process of converting a theater from film to digital projection:

1. Procrastination and Denial
2. Research, confusion, and overload
3. Clarity and Decision Making
4. Fundraising and Planning
5. Implementing
6. Retrospect: “How did we ever do it the old way?”

Kennelly added that “experts have discussed the possible existence of a seventh stage — the prompt payment of the integrator — but so far that remains hypothetical.” He went on to outline MiT’s capabilities for helping theaters convert to digital.

Miller Schuck of RealD described the characteristics of the company’s various 3D systems. Its original system, the Z-Screen, had an overall efficiency of 12%, that is, only 12% of the light leaving the projector ultimately got to the viewers’ eyes, after being absorbed by filters and other components. Linear polarizing systems like that used by IMAX projectors, have an efficiency of about 17%. RealD’s XL systems recover much of the lost light and with dual projectors have an efficiency of about 30%.

The company has recently introduced a new system for giant-screen theaters called the XL-GS, which features a zoom lens

with a 0.8–1.0 zoom ratio and can produce a 3D image with 10 foot-Lamberts reflectance. By setting the zoom to 0.8, the 4K image will be cropped on the sides to 2880x2160 pixels, a 4:3 aspect ratio.

RealD’s **Rod Archer** announced the development of the Precision White Screen, a new screen coating for 3D that provides greater efficiency while avoiding the hot spot problems inherent in silver screens. Precision

White uses larger and flatter aluminum flakes than ordinary silver screen coatings, and takes the randomness out of their positioning on the substrate. As a result, edge brightness is as much as 50% of the peak center brightness, compared to 10% for regular silver screens. The Precision White screen has a smooth matte appearance without the “graininess” of silver screens and can be designed for a variety of viewing angles and gain levels.

RealD is licensing the technology to a number of screen manufacturers, but they will only install it in theaters with RealD 3D systems.

Bill Beck of Laser Light Engines said that his company is the only one “dedicated to the development of integrated laser illumination systems. We do not make projectors.” LLE has specialized in reducing laser speckle and pioneered separating the light engines from the projector and delivering the light via optical fibers. It has also developed Laser6P, a 3D system that uses slightly different color primaries — like the Dolby and Infitec 3D systems — to separate the images to the left and right eye. Unlike polarized systems, the Laser6P does not need filters on the projector, which allows for higher 3D light levels.

Beck said that because DLP chips at the heart of digital projectors can only handle so much heat before they begin to fail, laser illumination can provide two to



Bill Beck of Laser Light Engines.

three times more light per projector than xenon lamps, which produce undesirable infrared and ultraviolet light. Laser systems have already been demonstrated with outputs of 70,000 lumens, twice that of xenon-based systems, and LLE believes it can go even higher. This is particularly important for giant-screen theaters that want to fill screens over 80 feet (24 meters) wide.

Lasers also promise to improve image quality with a wider color gamut and greater contrast, and reduce costs by drawing less power, generating less waste heat, and eliminating frequent lamp replacement, while maintaining full illumination throughout their entire life cycle. Current lasers have an expected lifetime of about 30,000 hours, but Beck said he expects that to increase to more than 50,000 hours. However, this does mean that the first systems installed may have shorter lives.

In response to a question, Beck said that he expects current regulations that greatly limit the installation of laser-powered projection systems to be eased by the end of the year.

The next meeting of the GSCA will be its annual conference and trade show, to be held in Ottawa, Canada, Sept. 14–17. For more information, visit giant-screencinema.com.

New Films at the GSCA Film Expo

Dragons: Real Myths and Unreal Creatures Productions Thale Release Date: 5/31/2013 Format: 3D Length: 40 min.	Planet You! McGovern Museum of Health and Medical Science Release Date: 2/28/2013 Format: 3D Length: 18 min.	<i>Planet You</i> mixes live action and cutting-edge digital computer animation to tell the story of just a few of the thousands of tiny critters that live on the surface of human skin, like the microscopically scary Dermatophagoides, or, house dust mite. His sole focus in life is to feed on dead skin flakes. It turns out that this is essentially a good thing, except that this half-millimeter creature's feces can cause asthma or allergic reactions. At this cellular level, witness the truly catastrophic paper cut, and the miraculous process of how the human body's skin heals itself at an incredible rate. Viewers will encounter it all, at an animated, microscopic level not seen before. It will leave them both amazed and perhaps a little uncomfortable in their own skin. But it will certainly be an unforgettable experience.
The Earth Wins Helifilms, Ltd. Release Date: 4/17/2013 Format: 2D Length: 46 min.	Sammy's Adventures: Escape from Paradise nWave Pictures Release Date: 2/28/2013 Format: 3D Length: 50 min.	Now fully mature adults, Sammy and Ray are back in action with this tale of separation, adventure, and homecoming. Snatched off the beach with their grandchildren, they find themselves in a strange yet beautiful world filled with all sorts of colorful characters. But this magical place has a dark side, and getting out is on everyone's mind. After several failed attempts by Big D, the mouth who runs the place with an iron fin, Sammy and Ray take matters into their own hands and orchestrate an escape from paradise. Reunited with their families on the beach, they recount their eye-popping adventures in the majestic aquarium.
Flight of the Butterflies SK Films, Inc. Release Date: 10/1/2012 Format: 3D Length: 40 min.	Samsara Release Date: 3/17/2013 Format: 2D Length: 102 min.	<i>Samsara</i> reunites filmmakers Ron Fricke and Mark Magidson, whose award-winning films <i>Baraka</i> and <i>Chronos</i> brought a new visual and musical artistry to theaters. <i>Samsara</i> is a Sanskrit word that means "the ever-turning wheel of life," and is the point of departure for the filmmakers as they search for the elusive current of interconnection that runs through our lives. Filmed over a period of five years in twenty-five countries on five continents, and shot on 70mm film, <i>Samsara</i> transports us to the varied worlds of sacred grounds, disaster zones, and natural wonders. Dispensing with dialogue and descriptive text, <i>Samsara</i> subverts our expectations of a traditional documentary, encouraging our own interpretations through breathtaking images and transcendent music that infuses the ancient with the modern.
Hidden Universe December Media Release Date: 6/30/2013 Format: 3D Length: 45 min.	Titans of the Ice Age Giant Screen Films Release Date: 1/25/2013 Format: 3D Length: 40 min.	<i>Titans of the Ice Age</i> transports viewers to the beautiful and otherworldly frozen landscapes of North America, Europe and Asia ten thousand years before modern civilization. Dazzling computer-generated imagery brings this mysterious era to life—from saber-toothed cats and giant sloths to the iconic mammoths, giants both feared and hunted by prehistoric humans. The magic of the giant screen reveals the harsh and beautiful kingdom of these titans: an ancient world of ice, the dawn of our ancestors, a time when humans fought for survival alongside majestic woolly beasts. As our climate continues to warm and human encroachment threatens the existence of thousands of species, could the megafauna of our millennia — elephants, bison, tigers — be lost to time like their ice age cousins?
Jillian's Travels Digital Revolution Studios Release Date: 2/28/2013 Format: 3D Length: 45 min.	To the Arctic MacGillivray Freeman Films Inc. Release Date: 4/30/2012 Format: 3D Length: 45 min.	<i>To The Arctic</i> 3D transports audiences to the ocean and tundra of the far north to witness the amazing richness and complexity of this environment. Venture across floating ice with a mother polar bear and her two cubs as they struggle to survive. Discover the extraordinary underwater world of the Arctic sea with beluga whales, Greenland sharks and walrus. Fly above a thundering herd of caribou making their way to their calving ground. A visually breathtaking story of life in the Arctic and the rapid changes occurring there because of climate change.
Kenya: Animal Kingdom 3D Entertainment Films Ltd. Release Date: 3/1/2013 Format: 3D Length: 40 min.	Watermelon Magic Spring Garden Pictures Release Date: 10/31/2013 Format: 3D Length: 40 min.	International audiences will delight in this nearly wordless burst of color and music that draws inspiration from film classic <i>The Red Balloon</i> , enchanted by the story of young Sylvie in her magical garden. Weaving together documentary and narrative elements, <i>Watermelon Magic</i> chronicles a season on the family farm, as Sylvie grows a patch of watermelons to sell at market. Constructed entirely from high-resolution still photos, this film employs a dynamic style of varying shutter-burst frame rates with stunning time-lapse sequences, to captivate young and old audiences alike. We witness the elementary scientific concepts of the life cycle of plants, observing their journey from seed to flower to fruit. When harvest time arrives, Sylvie must decide if she will share her precious watermelon babies with the world.
Natural Selection Mirage3D Release Date: 2/28/2013 Format: 3D Length: 41 min.	Wildest Weather in the Solar System National Geographic Cinema Ventures Release Date: 3/8/2013 Format: 3D Length: 23 min.	<i>Wildest Weather in the Solar System</i> uses breathtaking imagery to transport viewers on a 23-minute flight through the thick atmosphere of Venus, magnetic storms on the sun, liquid methane showers on Titan, "anticyclones" whirling at hundreds of miles per hour on Jupiter, and other weather extremes in space. <i>Wildest Weather</i> will be available in 2D and 3D digital and full-dome formats.
Penguins 3D Atlantic Productions Release Date: 5/24/2013 Format: 3D Length: 40 min.		

Films in Production at the GSCA Film Expo

D-Day: Normandy 1944 N3D Land Production Release Date: 3/31/2014 Format: 3D Length: 40 min.	Deepsea Challenge Lightstorm Entertainment Release Date: 4/4/2014 Format: 3D Length: 40 min.	<i>Deepsea Challenge</i> follows the dramatic story of Academy Award-winning director James Cameron's personal odyssey as he undertakes an expedition of historic proportions, fraught with extreme personal danger and characterized as more difficult than sending a man to the moon, to the bottom of the Mariana Trench. The film will focus as well on the science that has come out of the dive.
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Films in Production at the GSCA Film Expo, cont'd

Everest: Conquering Thin Air MacGillivray Freeman Films Inc. Release Date: 5/31/2015 Format: 3D Length: 40 min.	One critically ill hospital patient lives. Another dies. Why? An international team of doctors, scientists and filmmakers embarks on a three-month mission to conduct a series of medical experiments on the world's tallest mountain. The team documents the expedition as they undertake the largest high altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Araceli Segarra and Jamling Tenzing Norgay, the heart and soul of Everest at the scene of their successful 1996 climb.
Galapagos 3D Atlantic Productions Release Date: 2014 Format: 3D Length: 40 min.	The story of life on earth is one of our greatest mysteries. How did such variety and wonder develop? Fortunately, there is a place where this mystery has been unravelled. It's the site of the planet's greatest natural experiment — a living laboratory where life has played out in isolation from the rest of the world. That place is Galapagos. This film captures the beauty, diversity, and strangeness of the Galapagos in a way never seen before, providing an immersive ringside perspective.
Great Apes 3D Visionquest Entertainment International Pty Ltd Release Date: 2013 Format: 3D Length: 45 min.	A passionate young scientist has found her mission in life. The world's primates are in desperate trouble. Over 100 species, approaching half of all primates, are threatened or endangered. They now have a new champion — someone with the strength of her convictions — someone prepared to stand on the barricades and fight for them.
Great White Shark Yes/No Productions Release Date: 5/24/2013 Format: 3D Length: 40 min.	Misrepresented, maligned and misunderstood, the Great White Shark is an iconic predator: the creature we love to fear. <i>GWS3D</i> will explore the Great White's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. Shot on location in South Africa, New Zealand, Mexico and California, the film looks to find the truth behind the mythic creature forever stigmatized by its portrayal in the world's first blockbuster movie, <i>Jaws</i> .
Hidden Planet 3D: Little Heroes BBC Worldwide Release Date: 2014 Format: 3D Length: 40 min.	<i>Hidden Planet 3D: Little Heroes</i> reveals the astonishing lives of the tiny animals living in the world beneath your feet. Using the incredibly immersive power of Peter Parks' revolutionary 3D snorkel system and specialist 3D high-speed cameras, audiences will be transported in a very intimate way into another world and experience the titanic battles these creatures face to survive. From sunrise in Nevada's scorched deserts to sunset in a wild wood, the challenges that each creature faces almost defy belief.
Humpback Whales 3D MacGillivray Freeman Films Inc. Release Date: 1/1/2015 Format: 3D Length: 40 min.	From the clear turquoise waters of the South Pacific to Africa, Hawaii and Alaska, this ocean adventure will reveal what we know about this giant mammal and what mysteries scientists are determined to solve. More than 100,000 humpbacks live and travel off our shores. Incredibly curious, they have established a bond with man — their remarkable stewards and greatest threat.
In Saturn's Rings SV2 Studios Release Date: 3/31/2014 Format: 2D Length: 44 min.	<i>In Saturn's Rings</i> is a nonprofit giant screen film that takes audiences on an inspiring 14-billion-light-year-journey of the mind, heart, and spirit from the big bang to the near future via the Cassini-Huygens Mission at Saturn. Currently in production after years of development, <i>In Saturn's Rings</i> aims for global release in late 2013. Composed entirely of still photographs using innovative visual techniques developed by the filmmaker, the film stretches the boundaries of the motion picture form. The film will feature powerful music by Ferry Corsten, William Orbit, Samuel Barber.
Jerusalem 3D Cosmic Picture Release Date: 9/30/2013 Format: 3D Length: 40 min.	Jerusalem is home to some of the most sacred sites in the world for Jews, Christians and Muslims. Put together, the followers of these three religions make up nearly 4 billion people — over half our population. Even those who aren't religious recognize Jerusalem as a wellspring of events and stories that shaped Western civilization. How did this small city on a hill become so pivotal in human history? Why does it still matter to us?
Kingdom of Plants Atlantic Productions Release Date: 2014 Format: 3D Length: 40 min.	David Attenborough reveals a whole new dimension to the lives of plants. Using pioneering 3D time-lapse and specialist close-up photography, he traces them from their beginnings on land to their vital place in nature today. From our time scale to theirs, plants are exposed as dynamic creatures every bit as aggressive as animals. Flowers fluoresce and produce great clouds of otherwise invisible scent, carnivorous plants move at breakneck speeds to ensnare prey, and great hordes of bats swoop into the auditorium as they negotiate forests of giant columnar cacti at night.
Leonardo da Vinci Camera Lucida Productions Release Date: 2014 Format: 3D Length: 40 min.	An extraordinary immersion in the incredible world of the most creative mind in history: engineer, scientist, and artist. A 3D discovery on the giant screen of the sketches of his inventions up to his paintings, considered for five centuries as masterpieces of art history.
Man of Steel Warner Bros. Release Date: 6/14/2013 Format: 3D Length: 120 min.	A young boy learns that he has extraordinary powers and is not of this Earth. As a young man, he journeys to discover where he came from and what he was sent here to do. But the hero in him must emerge if he is to save the world from annihilation and become the symbol of hope for all mankind.
Micro Monsters 3D: A Visit to the World of Insects Atlantic Productions Release Date: 2013 Format: 3D Length: 40 min.	Right beneath our feet is a secret world of disguise and espionage, social networking and courtship, war and pillage, parenthood and relationships. The terrestrial arthropods — the bugs — are the most dominant animals on our planet. They outnumber us in their hundreds of billions and have survived for 500 million years. They have outlived every catastrophe Earth has thrown at them, seen the dinosaurs come and go, and even witnessed our own arrival. <i>Micro Monsters 3D</i> takes the audience deep into the macroscopic world of insects.
Mysteries of the Unseen World National Geographic Cinema Ventures Release Date: 11/1/2013 Format: 3D Length: 40 min.	<i>Mysteries of the Unseen World</i> introduces us to trailblazing researchers who are pushing the envelope with technologies that peer with increasing clarity into these invisible realms. The discoveries portrayed in the film are culled from those happening today in cutting-edge laboratories around the world, where existing and emerging technologies are giving science exciting new images of long-hidden worlds. The setting and story are pure entertainment, but the science is breathtakingly real.
Oblivion Universal Pictures Release Date: 4/19/2013 Format: 2D Length: 120 min.	On a spectacular future Earth that has evolved beyond recognition, one man's confrontation with the past will lead him on a journey of redemption and discovery as he battles to save mankind. Jack Harper (Tom Cruise) is one of the last few drone repairmen stationed on Earth. Part of a massive operation to extract vital resources after decades of war with a terrifying threat known as the Scavs, Jack's mission is nearly complete. Living in and patrolling the breathtaking skies from thousands of feet above, his soaring existence is brought crashing down when he rescues a beautiful stranger from a downed spacecraft. Her arrival triggers a chain of events that forces him to question everything he knows and puts the fate of humanity in his hands.
Ocean Planet MacGillivray Freeman Films Inc. Release Date: 1/31/2016 Format: 3D Length: 40 min.	See the ocean through the eyes of astronauts and aquanauts in <i>Ocean Planet 3D</i> . Rocket to the International Space Station and submerge to deep-sea depths with the Aquarius Undersea Lab. This giant screen documentation of the collaborative study of the sea from above the atmosphere and far below the surface will expand the One World One Ocean series by creating a more comprehensive portrait of Earth. The ocean is the key to making our blue planet live, and we understand it more completely when viewing it from the perspective of space.
Oceans 3D 3D Entertainment Films Ltd. Release Date: 3/31/2014 Format: 3D Length: 40 min.	Every underwater creature is a predator. The bigger fish eats the smaller fish. From the Bimini to Indonesia, discover the ocean food chain through spectacular macro photography of the microscopic underwater world, as well as astonishing sequences of larger predators.
Panama: A Land Divided, A World United Large Screen Cinema Release Date: 2014 Format: 3D Length: 40 min.	First part of a two-part large-format film on Panama and the Panama Canal. Multiple camera shoot. IMAX 15/70 and Sony F65 3D. Second movie to lens upon completion of the new Canal Locks. Covering the history of the Canal, the current Canal and the future of the Canal.
Pandas 3D: Million Dollar Babies Oxford Scientific Films Release Date: 6/27/2014 Format: 3D Length: 40 min.	<i>Pandas 3D</i> follows the newest characters at the Chengdu breeding center—from conception to the first stage of their release into the wild. We will follow the lives of three named young pandas as they leave the public spotlight at Chengdu and take their first steps on an extraordinary journey for their species. From tender moments to tenterhooks, every key event will be captured as China prepares to set them free.
Polar Quest Science North Release Date: 1/31/2014 Format: 3D Length: 40 min.	Our ongoing quest to explore and come to terms with the Arctic is presented in the context of the crucial role that ice plays in the north. Ice is to the Arctic as trees are to the rainforest. It is the underpinning of the ecosystem, the foundation upon which the animals and plants of the north depend. We meet an ice scientist who lives and works with the Inuit, blending their traditional knowledge with modern scientific methods. We travel to the town of Churchill, Manitoba, polar bear capital of the world, where the people have turned a feared predator into a revered asset. We join an expedition of beluga biologists who are monitoring the migration patterns of these ice dependent whales. Underlying all these stories are the changes that are quickly overtaking the people and animals who have adapted over thousands of years to this land of ice and snow.
The South Pacific MacGillivray Freeman Films Inc. Release Date: 1/31/2014 Format: 3D Length: 40 min.	Filmed in the heart of the Coral Triangle, amid the pristine coral reefs of Indonesia's Raja Ampat archipelago, the documentary adventure <i>The South Pacific</i> transports audiences to an underwater Eden where exotic marine life flourishes. Leatherback turtles, whale sharks, and manta rays thrive here in the most biodiverse marine ecosystem in the world. The South Pacific immerses viewers in this underwater wonderland for close-up encounters with the curious walking shark, stealthy coconut octopus and ferocious tiger mantis shrimp. Audiences are introduced to Raja Ampat's islanders who are using ancient wisdom and modern science to protect their home waters and maintain a healthy balance with their aquatic world.
Star Trek Into Darkness Paramount Pictures Corporation Release Date: 5/17/2013 Format: 3D Length: 120 min.	When the crew of the Enterprise is called back home, they find an unstoppable force of terror from within their own organization has detonated the fleet and everything it stands for, leaving our world in a state of crisis. With a personal score to settle, Captain Kirk leads a manhunt to a war-zone world to capture a one-man weapon of mass destruction. As our heroes are propelled into an epic chess game of life and death, love will be challenged, friendships will be torn apart, and sacrifices must be made for the only family Kirk has left: his crew.
We the People Inland Sea Productions Release Date: 9/18/2013 Format: 2D Length: 40 min.	This powerful giant screen historical documentary is the story of America's founding documents and the people who wrote, shaped, and tested them. From men who would defy a king — to a man who would not let the "more perfect union" die — to women who struggled for equality, <i>We the People</i> delivers through the giant screen a powerful national self-reflection and inspires every citizen to uphold the ideals and truths of our Republic — tenets that so strongly influence all our daily lives. Narrated by the iconic voices of Morgan Freeman and Kenny Rogers, <i>We the People</i> is meant to engage and inspire its audience to learn more about and participate in our democracy.



All films are 3D unless noted, underlined titles are 2D
* New listing.

Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.
Some titles with limited release territories are not listed.

Iron Man 3

Marvel Studios; distributor: Paramount Pictures; director: Shane Black; producer: Kevin Feige; script: Drew Pearce, Shane Black; DP: John Toll; score: Brian Tyler; executive producers: Victoria Alonso, Stephen Broussard, Louis D'Esposito, Jon Favreau, Alan Fine, Stan Lee, Dan Mintz, Charles Newirth. Cast: Robert Downey Jr., Guy Pearce, Ben Kingsley, Gwyneth Paltrow, Paul Bettany, Don Cheadle, Jon Favreau. Release date: May 3.

- The film will be converted to IMAX film and/or digital formats with IMAX DMR.

Napa Valley Dreams

Singular Entertainment; distributor: Singular Entertainment; director, writer: Rodney Vance; producers: Rodney Vance, John Tagamolila; DP: John Tagamolila; time lapse DP: Christopher Rusin; score: Scott Greer. Shot in 5K 2D. Release: May 15.

- Principal photography wrapped in December 2012.
- Picture is locked; work continues on sound and score.

Star Trek Into Darkness

Paramount Pictures; distributor: Paramount Pictures; director: J.J. Abrams; producers: J.J. Abrams, Bryan Burk, Alex Kurtzman, Damon Lindelof, Roberto Orci; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman, Damon Lindelof; score: Michael Giacchino; executive producers: Jeffrey Chernov, David Ellison, Dana Goldberg, Paul Schwake. Cast: Benedict Cumberbatch, Karl Urban, Zoe Saldana, Chris Pine, Zachary Quinto, Simon Pegg, Anton Yelchin, John Cho, Peter Weller. Release: May 17.

- Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Great White Shark 3D (wt)

Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, writers, composers: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, Don Kempf, DJ Roller, David Marks; DP: D.J. Roller. Filmed in 15/70, 5K and 4K. Release: May 24.

- Principal photography is complete.
- Post production is under way.

Penguins 3D

Atlantic Productions; distributor: nWave Pictures Distribution; producers: Anthony Geffen, Sias Wilson; script: David Attenborough; DP: Simon Niblett; score: James Edward Barker; executive producer: Anthony Geffen. Cast:

Apr '13

Jul '13

Jan '14

JP3D Obliv EarthW	IM3 NVD STID GWS	MOS HU WM	PacRim	300R Elys	Ridd WTP MTTN Jerusa	Gravity 7thSon	EG MOTUW HGCF	Hobbit2 Apes MM3D	PolarQ SouPac
Peng Drag									

David Attenborough. Release: May 24.

- Filmed in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henne-man, Sean MacLeod Phillips; script: Marc Fafard. Cast: Max Von Sydow, Laurence Leboeuf, Serge Houde. Release: May.

- Film is complete.

Man of Steel

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder; producers: Christopher Nolan, Charles Roven, Deborah Snyder, Emma Thomas; DP: Amir Mokri; script: David S. Goyer; score: Hans Zimmer; executive producers: Jon Peters, Lloyd Phillips. Cast: Russell Crowe, Amy Adams, Henry Cavill, Michael Shannon, Kevin Costner, Diane Lane, Laurence Fishburne. 2D. Release: June 14.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Hidden Universe: The Nature of the Cosmos

December Media; distributor: MacGillivray Freeman Films; director: Russell Scott; producers: Stephen Amezdroz, Tony Wright; DP: Malcolm Ludgate; script: Russell Scott, Jeanie Davison; score: Dale Cornelius; executive producer: Tony Wright. Release: June.

- Postproduction is under way.

Watermelon Magic

Spring Garden Pictures; distributor: tba; director, producer, story: Richard Hoffmann; DP: Chase Bowman; plant photography: Tim Shepherd; score: Peter Tramo. 2D release: June. 3D release: October.

- Picture is locked and score is nearly complete. Color correction, audio mix, and animation are continuing.

Pacific Rim

Legendary Pictures; distributor: Warner Bros.; director: Guillermo del Toro; producers: Jon Jashni, Mary Parent, Thomas Tull; DP: Guillermo Navarro; script: Travis Beacham, Guillermo del Toro; score: Ramin Djawadi; executive producer: Callum Greene. Cast: Charlie Hunnam, Idris Elba, Ron Perlman, Charlie Day, Burn Gorman. Release: July 12.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

300: Rise of an Empire

Legendary Pictures, Warner Bros.; distributor: Warner Bros.; director: Noam Murro; producers: Mark Canton, Bernie Goldmann, Gianni Nunnari, Deborah Snyder, Zack Snyder, Thomas Tull; DP: Simon Duggan; script: Kurt Johnstad, Zack Snyder, from Frank Miller's novel; executive producers: Marty P. Ewing, Craig J. Flores, Jon Jashni, Stephen Jones. Cast: Eva Green, Rodrigo Santoro, Sullivan Stapleton, Hans Matheson, Jack O'Connell, Andrew Tiernan. Release: Aug. 2.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Eysium *

Set in the year 2154, where the very wealthy live on a man-made space station while the rest of the population resides on a ruined Earth, a man takes on a mission that could bring equality to the polarized worlds.

Sony Pictures Entertainment; distributor: Sony Pictures; director, writer: Neil Blomkamp; producer: Simon Kinberg; DP: Trent Opaloch; executive producers: Sue Baden-Powell, Bill Block. Cast: Matt Damon, Jodie Foster, William Fichtner. Release: Aug. 9.
Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Riddick

One Race Productions; distributor: Universal Pictures; director: David Twohy; producers: Vin Diesel, Ted Field, Samantha Vincent; DP: David Eggby; script: David Twohy; score: Graeme Revell; executive producers: Mike Drake, Samantha Vincent, George Zakk. Cast: Karl Urban, Vin Diesel, Katee Sackhoff, Dave Bautista, Bokeem Woodbine, Nolan Gerard Funk. Release: Sept. 6.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; DP: Joe Mandacina; score: Marcus Hummon; executive producer: Aimee Larabee. Narrators: Morgan Freeman, Kenny Rogers. Cast: Dean Malissa, Patrick Lee, Richard Fox. 2D. Release: Sept. 18, 2013.

Metallica: Through the Never *

The film marries groundbreaking footage and editing techniques with a compelling narrative.

Picturehouse Entertainment; distributor: Imax Corporation; director, writer: Nimrod Antal; DP: Gyula Pados; score: Metallica; executive producer: Douglas C. Merrifield. Cast: Lars Ulrich, Mackenzie Gray, James Hetfield, Kirk Hammett, Robert Trujillo. Release: Sept. 27, 2013.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: National Geographic Distribution; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; DP: Reed Smoot; aerial DP: Ron Goodman; script: Daniel Ferguson; score: Michael Brook; executive producers: Jake Eberts, Dominic Cunningham-Reid. Release: September.

- February: Sound recording of voiceovers in Jerusalem.
- Principal photography is complete.
- Postproduction is continuing.

Gravity

Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; DP: Emmanuel Lubezki; score: Steven Price; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. Release: Oct. 4.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Seventh Son

Warner Bros. Pictures/Legendary Pictures; distributor: Warner Bros. Pictures; director: Sergei Bodrov; producers: Basil Iwanyk, Thomas Tull, Lionel Wigram; DP: Newton Thomas Sigel; script: Matt Greenberg, Charles Leavitt, Aaron Guzikowski; score: Tuomas Kantelinen, A.R. Rahman; executive producers: Jon Jashni, Brent O'Connor, Alysia Cotter. Cast: Jeff Bridges, Julianne Moore, Ben Barnes, Djimon Hounsou, Alicia Vikander, Antje Traue, Olivia Williams, Kit Harington. Release: Oct. 18.

- Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Ender's Game

Summit Entertainment; distributor: Lionsgate; director: Gavin Hood; producers: Orson Scott Card, Robert Chartoff, Lynn Hendee, Alex Kurtzman, Linda McDonough, Roberto Orci, Gigi Pritzker, John Textor; script: Gavin Hood; DP: Donald McAlpine; executive producers: David Coatsworth, Deborah Del Prete, Bill Lischak, Cliff Plumer, Ted Ravinett, Mandy Safavi. Cast: Harrison Ford, Abigail Breslin, Ben Kingsley, Asa Butterfield, Viola Davis, Moises Arias. 2D. Release: Nov. 1.

- Film will be converted to IMAX film and/or digital

AYNIK **DSC3D**
D-Day
Patag **Elec**

ISR

Madag

Galap

KOP

HPLH

Panam **Cells**

WildAnt

HbWhales

Oceans

ECTA

formats with IMAX DMR.

Mysteries of the Unseen World

National Geographic, Days End Pictures; distributor: National Geographic; director: Louis Schwartzberg; producers: Jini Durr, Lisa Truitt; DP: Sean Phillips; script: Mose Richards; executive producers: Lisa Truitt, Tim Kelly, Jake Eberts. Release: Nov. 1.

– January-February: Finished filming and editing.

The Hunger Games: Catching Fire

Lionsgate; distributor: Lionsgate; director: Francis Lawrence; producers: Nina Jacobson, Jon Kilik; script: Simon Beaufoy. Cast: Jennifer Lawrence, Liam Hemsworth, Sam Claflin, Josh Hutcherson, Elizabeth Banks, Jena Malone, Woody Harrelson, Stanley Tucci, Willow Shields, Philip Seymour Hoffman. 2D. Release: Nov. 22.

– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

The Hobbit: The Desolation of Smaug

WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; score: Howard Shore; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13.

– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Great Apes (wt)

Visionquest; distributor: nWave Pictures; director: Norm Wilkinson; producer: Jeremy Hogarth. 45 minutes. Release: 2013.

Micro Monsters 3D: A Visit to the World of Insects
 Atlantic Productions; distributor: tba.; Producers: Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: 2013.

– Filmed in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Polar Quest (wt)

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhattia; executive producer: Brenda Tremblay. Release: January 2014.

– May: Filming underwater sequences of bowhead and beluga whales.

The South Pacific (wt)

MacGillivray Freeman Films, Imax Entertainment; distributor: MacGillivray Freeman Films, Imax; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, DJ Roller, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2104.

– Jan.-Feb: Filmed coral reefs in Raja Ampat, Indonesia.

– Principal photography is complete.

All You Need is Kill *

A soldier fighting in a war with aliens finds himself caught in a time loop of his last day in the battle.

3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman; script: Dante Harper, Joby Harold, Alex Kurtzman, Christopher McQuarrie, Roberto Orci; DP: Dion Beebe; executive producers: Hidemi Fukuhara, Joby Harold. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. Release: March 14, 2014.

– Six filming expeditions have been completed.

– Principal photography is complete.

D-Day: Normandy 1944 (formerly *Overlord*)

N3D Land Productions; digital distributor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

– May: Shooting re-enactments and aerials in Normandy.

– CGI and SANDDE animation has started.

Patagonia 3D: Into the Wild (wt) *

Explore one of the most remote and pristine locations on Earth, home to prolific and unique biodiversity.

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: March 2014.

– Six filming expeditions have been completed.

– Principal photography is complete.

Deepsea Challenge 3D

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.

– In final editing.

Electropolis (wt) *

The incredible story of our quest to reimagine and reinvent our entire energy ecosystem.

Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

– May: 3D time-lapse photography and live action shooting in New York City.

In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.

– Film is 70% complete.

Madagascar 3D *

The story of Madagascar's weirdly wonderful lemurs and one woman's heroic quest to save them from extinction. Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Douglas; DP: Dylan Reade. Release: Spring 2014.

– Filmed in Madagascar for four months.

Hidden Planet: Little Heroes *

Reveals the astonishing lives of the tiny animals living in the world beneath your feet.

BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale & Mike Gunton. Release date: September 2014

– May: filming in Arizona.

Galapagos 3D

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; score: Joel Douek. Release: 2014.

The Kingdom of Plants

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2014.

– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Panama: A Land Divided, a World United *

The first part of a two-part GS film on Panama and the Panama Canal, covering the past, present, and future of the canal.

Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: 2014.

– Principal photography is complete.

– Post production is under way.

The Story of Cells

Random42; distributor: Random42; director, producer: Hugo Paice; script: Ben Ramsbottom. Digital animation. Release: 2014.

– About 20% of the film is complete.

Wild Antarctica 3D (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2014.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: January 2015.

– March: Filmed humpback whales in Hawaii

Oceans 3D (wt) *

From the Biminis to Indonesia, discover the ocean food chain through spectacular macro photography of the microscopic underwater world.

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin. Release: March 2015.

– June: Filming in the Bahamas.

Everest: Conquering Thin Air (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norjay and Araceli Segarra. Release: May 2015.

– Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.

Films in Development at the GSCA Film Expo

Amazon Adventure SK Films, Inc. Release Date: 2015 Format: 3D Length: 40 min.	Journey along the wild Amazon with one of the greatest naturalists and intrepid explorers who ever lived but who is largely unknown. Henry Bates spent 11 years in the rainforest in the most biodiverse location on earth. He traveled to remote places with a guitar and a red-faced monkey, almost died numerous times, and by 1860 had documented 8,000 new species! Oh, yes, and he also discovered Mimicry, the amazing phenomenon whereby animals take on the look of other animals in order to deceive predators and survive in a competitive world -- providing the "beautiful proof" of natural selection. Audiences will be immersed in mindboggling examples of mimicry. And today, remarkable scientists have uncovered the fascinating mechanisms and genetics of how mimicry works. In the spirit of SK's hit new film Flight of the Butterflies 3D, nature is extraordinary and science is adventure, just waiting to be discovered and advanced.
Earth 2.0 Imax Corporation Release Date: 2015 Format: 3D Length: 40 min.	An awe-inspiring exploration of our planet and the universe around us from celebrated IMAX filmmaker, Toni Myers.
Earth's Story December Media Release Date: 2015 Format: 3D Length: 40 min.	<i>Earth's Story</i> looks at the 9-billion-year life expectancy of our planet, from creation to catastrophe. A story told through the eyes and experiences of those who have inhabited it.
Electropolis 3D Melrae Pictures Release Date: 2014 Format: 3D Length: 40 min.	From the spellbinding drama of a widespread grid catastrophe to the brilliant technologies forging a more reliable and efficient future, <i>Electropolis 3D</i> is the incredible story of our quest to reimagine and reinvent our entire energy ecosystem.
Enchanted Kingdom BBC Worldwide Release Date: 2015 Format: 3D Length: 40 min.	Come with us on a spectacular 3D ride across, over, through and within the magical realms of the most dramatic continent on Earth: Africa. Our guide through this enchanted kingdom is the giver of life itself--water. Water crafts wild Africa from its jungles to its deserts, conjuring up life wherever it journeys on its eternal continental cycles--travelling above the plains on seasonal winds, cascading along raging rivers or sheltering coral cities. Audiences will be plunged into fantastic places, meet amazing creatures, and experience nature as never before. Each audience member will feel right at the heart of the action, whether it's amongst a million dancing flamingos, a family of gentle gorillas, or a herd of swimming elephants. It's an adventure where you will truly believe the real world is more extraordinary and awe-inspiring than any fiction.
Expedition Chesapeake Whitaker Center for Science and the Arts Release Date: 2014 Format: 2D Length: 42 min.	The Chesapeake basin is one of the most extensive and important watersheds in North America, stretching from Lake Otsego in upstate New York to the mouth of the Chesapeake Bay in Virginia. Home to 17 million people, it encompasses 64,000 square miles and over 100,000 rivers and streams that eventually flow into the Chesapeake Bay, where their fresh water mixes with the sea to create one of the richest estuaries on Earth. Hosted by wildlife biologist and Emmy Award-winner Jeff Corwin, <i>Expedition Chesapeake</i> takes audiences on a journey of discovery featuring an eclectic group of stars, including the Blue Crab, the River Otter, the Osprey, and a giant salamander called the Hellbender, creatures whose lives are symbolic of the challenges and successes that make the Chesapeake one of the most studied and celebrated watersheds in the world. The film is complemented by a comprehensive suite of online student learning experiences.
Firefighter: It's an Experience Mark McCoy Productions Release Date: 2015 Format: 3D Length: 40 min.	The general public has no idea what it means to be a firefighter. The word invokes grandiose images and emotions: excitement, adrenaline, fear, courage, camaraderie, teamwork, redemption, and loss. But the words themselves or any images yet seen on screen do not do justice to or adequately represent the actual experience of firefighters. Firefighters all over the world respond to the call and disappear behind the veil of smoke and fire to enter a world that only they are allowed to see. We want to lift that veil and allow the moviegoing public around the world to see the fire as we see it: from the other side. People worldwide are fascinated by firefighters and we want to give them the chance to see the mysterious world that is otherwise beyond their reach. This movie, along with the fire safety material that will be provided, <i>will save lives</i> .
Hidden Planet 3D: The Secret Lives of Bugs BBC Worldwide Release Date: 2015 Format: 3D Length: 40 min.	Using upgraded and revolutionary 3D cameras, <i>The Secret Lives of Bugs</i> takes us on a unique journey into the heart of the hidden world of insects. Through a charismatic collection of insect characters we reveal extraordinary and rare behavior in the eternal cycle of birth, life and death. Behavior curiously like our own! Are insects intelligent? Do insects make good parents? Do bugs help other bugs? <i>The Secret Lives of Bugs</i> will answer these questions and you will never look at insects in the same way again. Our stars have been chosen for their amazing characteristics and the part they play in our story. The ants that farm caterpillars, the voracious emperor dragonfly and the bumble bee queen struggling to bring up her babies. Our film will reveal the dramatic and surprising lives of these insect heroes in glorious 3D, supersizing them to the scale of the most magnificent wildlife.
Kitty Hawk Flyers Productions Release Date: 2014 Format: 3D Length: 40 min.	The sun is just rising over the Atlantic Ocean as a harrowing gale of sand and wind blows across the robust faces of two American brothers and their mystifying machine aptly titled: "The Flyer." We are on the beach of Kitty Hawk, North Carolina, morning of December 17th, 1903 -- a day that will forever change the world. An 8-cylinder engine roars, Wilbur Wright straps his younger brother Orville into position with excitement and anxiety -- will all the years of experimentation and rugged hardship pay off? This breathtaking adventure set the stage for all future aviators and made possible the pinnacle of man's dream to fly, when Neil Armstrong takes his first step on the moon.
Madagascar: An IMAX 3D Experience Warner Bros. Release Date: 3/31/2014 Format: 3D Length: 40 min.	<i>Madagascar 3D</i> is the story of Madagascar's weirdly wonderful lemurs and one woman's heroic quest to save them from extinction. Starring adorable, dazzling creatures never before seen in IMAX, <i>Madagascar Doc 3D</i> is a journey to the most exotic corner of our planet where humanity, wildlife, and science forge an unforgettable adventure.
Martians December Media Release Date: 2015 Format: 3D Length: 40 min.	<i>Martians</i> : we normally associate the word with little green people who live on Mars. In a strange twist of fate, we may become the first Martians. Mars is our only true planetary lifeboat within the Solar system. What would it take to transform this apparently lifeless red planet into a second earth, and why would we need it?
Patagonia 3D: Into the Wild 3D Entertainment Films Ltd. Release Date: 3/31/2014 Format: 3D Length: 40 min.	3D Entertainment Distribution takes you into the wilds of the southernmost region of South America: Patagonia! Explore one of the most remote and pristine locations on Earth, home to prolific and unique biodiversity: penguins, llamas, orcas, right whales, dolphins, sea lions, and elephant seals.
Robots 3D National Geographic Cinema Ventures Release Date: 2014 Format: 3D Length: 40 min.	<i>Robots</i> is an exciting, engaging 3D film that tells the stories of cutting-edge science of Robotics, Artificial Intelligence, and Emergence in a way that will inspire children to become scientists and engineers.
Sharks! Rulers of the Seas in 3D BBC Worldwide Release Date: 2016 Format: 3D Length: 40 min.	This is the definitive story of the shark, told through an exploration into the deepest corners of the oceans, brought into super-reality through the immersive power of 3D. Our film takes the audiences on a spectacular journey, from shallow reefs and river-mouths and into the extreme -- beyond the drop off. Throughout the adventure, advanced camera techniques, in the hands of the world's best natural history cinematographers, will reveal rare and previously unrecorded behaviour, showcasing this supremely adapted species. Sharks have outlived the dinosaurs, survived two mass extinctions, and remain the ocean's apex predators. They have dominated every niche of our blue planet. However, just as we're discovering the secrets behind their 400 million years of oceanic supremacy, their numbers are in fast decline. Will a deeper understanding of their vital role in the ocean's ecosystem prevent the total disappearance of one of our planet's most finely tuned evolutionary masterpieces?
Walking With Dinosaurs 3D BBC Worldwide Release Date: 2014 Format: 3D Length: 40 min.	On a thrilling ride, we spin back in time to an extraordinary prehistoric world: Alaska 70 million years ago in the Cretaceous period: the last great flourish of the dinosaur era. Through the most ambitious CGI, we experience that world and meet an incredible variety of dinosaurs, most of whom have never been seen on the big screen before. They're fighting, feeding, migrating, playing, hunting, just like scenes from a real wildlife film, but shot 70 million years ago. Science can take us so far but the evidence is incomplete. So how much do we know and how can we build on that with deduction and imagination to create a truly believable and life-like prehistoric world? In an elegant graphic world, we explore the complete picture of the dinosaurs' world, built visually from the bones up, through answers to a series of ever more fascinating questions. The things you really want to know about dinosaurs.
Wild Antarctica Giant Screen Films Release Date: 2015 Format: 3D Length: 40 min.	Antarctica lives in our dreams as the most remote, most forbidding continent on Planet Earth. A huge land, seemingly impenetrable, covered in ice. Yet it is also a fragile place, home to an incredible variety of life along its edges. Antarctica changes every season, every day, every hour; its beauty is never the same twice. But the 900-mile long peninsula that juts out from the continent is changing faster than anywhere on the planet. Surprisingly, these changes at the most remote corner of Earth could usher in profound ecological and political consequences for both wildlife and humans around the world. <i>Wild Antarctica</i> will explore this one-of-a-kind place and present a unique perspective on our planet's most remote continent, as well as the incredible wildlife (and a few humans) that call it home. Beautiful, unlike anywhere else on the planet, once you've visited Antarctica it stays in your blood forever.
Wild Brazil K2 Communications Release Date: 2015 Format: 3D Length: 42 min.	Dark jungles with hidden civilizations. Mysterious predators lurking in quiet rivers. Bottomless caverns glittering with priceless gemstones. Pulsing cities with precariously perched favelas and tropical beaches. A kaleidoscope of culture and color and the excitement of Carnival. Brazil is a country that challenges our imagination and stirs our senses. This giant screen film explores the hope and future of this incredible land and chronicles the story of individuals working to preserve the rich diversity of a nation that is home to the Amazon as Brazil develops a vision for the future that will sustain and balance human need while preserving this wild and beautiful land. Released to coincide with Brazil's explosion onto the world stage for the 2014 FIFA World Cup and 2016 Olympics, <i>Wild Brazil</i> is a vibrant and musical portrait of a nation poised to lead and succeed in the 21st century.

(from **LASER** on page 1)

insiders, including me, to a presentation at which AMC's **Dan Huerta** and **Craig Sholder** and **Don Shaw** of Christie spoke. The packed auditorium then watched as images from four different movies were projected at 3 fL and 14 fL in succession on the theater's 65-foot (20-meter), 2.3-gain silver screen. The footage was color timed specifically for this demo and included clips from *Hugo*, *Puss in Boots*, *Transformers: Dark of the Moon*, and *G.I. Joe: Retaliation*.

I am never hired for my professional opinion on image quality, but even to my untrained eye, which can differentiate good from not-so-good, the difference was evident.

Christie's reps are taking orders now, and will deliver laser-powered systems by the end of 2013, but they warned that the current high cost of laser devices means that the earliest systems will offer "elusive" returns on investment, and only be cost-effective for the largest premium screens. They predicted widespread adoption of lasers is at least five years off.

During that time, there will be other

Christie Laser Prototype:

- Based on CP-4230 DLP 4K projection head
- 72,000 lumens output
- 14 fL reflectance from screen (3D)
- 3,000:1 contrast ratio
- Lasers coupled by fiber optics to projector
- Christie Integrated Media Block
- RealD XLW 3D system

AMC Burbank 16 ETX Auditorium:

- Screen: 37x66 feet (11x20 meters)
- 2.3-gain silver screen
- Dolby Atmos sound

factors at work, including the rollout of 4K or Ultra-HD televisions from the major manufacturers. Noting the progression of display technology from 720p to 1080p to 4K/UHD, it is easy to extrapolate that in five, seven, or ten years' time, today's 84-inch display could become a 40-, 50-, or 80-foot display in a movie theater.

Younger generations are accustomed to watching on a glass-type device and this would be no different. Indeed, it would probably enable other types of presentations, including alternative content, more easily than is the case now with standard digital projectors.

Then there is the question of who pays for another upgrade. Will studios contribute as they did with the virtual print fee in the conversion from celluloid to digital? My guess, and that of other people I spoke to at the demo, is no.

No matter how the technology progresses to provide a better and brighter image at the multiplex — laser, UHD LCD/LED/OLED or some new technology still in development — a solution is needed. What it will be is still TBD.

Marty Shindler is CEO of The Shindler Perspective, a husband-and-wife consulting practice that has worked at many points on the entertainment and entertainment technology value chain. Visit iShindler.com for more information. @MartyShindler.

James Hyder's view

LFX editor James Hyder was unable to attend the April 4 event, but went to an earlier public screening of the laser system, and filed these notes.

I was slightly troubled when I entered the ETX theater at AMC's Burbank 16 theater, because the trailers preceding *G.I. Joe: Retaliation* were not very bright at all. But once the feature started, I saw that its image was coming through a different projection port: the pre-show had been projected with a different system.

The laser prototype's image was very bright and clear, even through the RealD 3D glasses, and had noticeably improved contrast. I didn't have a light meter to measure the brightness, so the best I could do was to go into two other auditoriums to subjectively compare picture quality: the IMAX theater, which was also showing *G.I. Joe: Retaliation*, and a conventional 3D theater showing *Oz the Great and Powerful*. It seemed to me that the laser image showed roughly the same increase in brightness and contrast over the IMAX picture as the IMAX did over the conventional screening.

When I sat close to the screen in the laser demo, I thought I could perceive some very slight laser speckle, mainly as a sort of shiny graininess, but if so, it was barely noticeable and not distracting. I have been told that Christie installed a system to reduce speckle by vibrating the screen slightly.

Burbank's ETX auditorium features the **Dolby Atmos** sound system, which delivered sound that was significantly more powerful and immersive than the IMAX sound system, with thunderous sub-bass and overhead 3D effects that *G.I. Joe*, with its explosions, gunfire, jets, and helicopters, used to full advantage.



The Christie laser prototype system. The optical fibers coming out of the back of the rack on the left transmit laser light to the projector on the left.

(from *HYDER* on page 2)

GSCA conferences that were originally conceived and shot as TV shows, not as giant-screen films. And it shows. They are not framed or edited properly for the giant screen. They have few, if any, of what used to be called “IMAX moments,” that is, shots (usually aerials or wide vistas) that make you feel as if you really are there. In many cases they have shots that *might* have had that effect, but were captured with a digital camera that couldn’t provide the detail and depth needed for the immersive, you-are-there feel.

Many of these films have excellent content and compelling storytelling. They would be very effective on television or in the smaller digital theaters that many museums now have. But they aren’t giant-screen films, and they don’t belong in giant-screen theaters. Playing them in those venues devalues the GS experience, harming the reputation of that specific theater and, by extension, all GS theaters. Nor does it help the reputation of the filmmaker.

The degradation of image quality is not a new phenomenon in the GS world. I remember the controversy that arose in the early 1990s when a few wildlife films used brief clips of 35mm footage (without the benefit of digital enhancement available today) as the only way to show certain animal behaviors that couldn’t be captured on 15/65. A decade later, the first underwater films shot entirely with HD cameras brought on howls of disapproval from veteran GS filmmakers and many theater operators.

It is true that these films didn’t cause the GS industry to collapse, and many of them were commercially successful for their producers and the theaters that showed them. So some might argue that image quality is not all that important, and that only good storytelling and good content matter.

But we cannot deny that the popularity and prestige of GS films and theaters has declined in the past decade or two. Perhaps it was inevitable that the novelty of 15/70 film projected on immense screens would wear off after four decades; maybe

it’s because of the Internet and Facebook and smartphones; perhaps it’s because Imax has flooded the market with ordinary -sized theaters with the IMAX logo on them. Maybe it’s all these things. Or none of them.

But one thing is for sure: it’s not because recent GS films have had *too many* IMAX moments!

I recently visited a former 8/70 theater that had converted to 4K digital projection. It had a good-sized screen, not quite large enough to meet the GSCA specs (i.e., it was less than 70 feet wide), but close, and its 4K projectors put out a bright im-



Stephen Low’s *Rocky Mountain Express* was shot entirely on 15/65.

age. But the show I saw there was an hour-long PBS nature documentary, mostly shot in HD, with some scenes in standard-def.

Nothing about the experience lived up to the potential of giant-screen cinema. By showing an ordinary TV show, the theater had shrunk its screen to the size of a TV set. It was just another theater, not the magic room in which we had discovered what it was like to fly with the Blue Angels, swim with a manta ray, ride in an Indycar at 200 mph, and walk in space with the astronauts.

Greg MacGillivray, who has been making GS films as long as anyone still active in the field, has long insisted that audiences know quality when they see it, and that shooting on 15/65 is still essential to achieving the true giant-screen experience that sets this medium apart from ordinary movies. He has long urged GS theaters to resist the temptation to book films that

don’t live up to the full potential of the GS experience, even if they might be less expensive to book.

At the GSCA conference in Sacramento last fall, **Stephen Low**, introducing *Rocky Mountain Express* (shot entirely on 15/65 film), urged theaters not to get rid of their GS film projectors, even if they planned to add digital. He said that if you had a beautiful child and later had another who was sharper and better liked by the neighbors, you wouldn’t get rid of the first child.

At the same conference, **Jonathan Barker** debuted *Flight of the Butterflies*, shot partly on film and partly on digital, and described the lengths to which he and his company, **SK Films**, had gone to make the film work on giant screens, smaller digital screens, and domes (see *LFX*, September 2012).

These veteran GS filmmakers — and others — are using digital tools when appropriate, but are also going to the trouble and expense of shooting film when necessary to achieve the realism that is at the core of the GS experience.

And we are beginning to see signs that digital cameras in the right hands can capture that experience.

Giant Screen Films’ *Titans of the Ice Age*, directed by **David Clark** and shot mostly with the 5K RED Epic camera by leading GS cinematographer **Reed Smoot**, was (to me) virtually indistinguishable from 15/65 footage. Clark and Smoot’s long experience, combined with some of the most realistic and seamless CGI, made *Titans* the hit of the Film Expo.

But whether because of lack of funds or lack of experience, too many newcomers to the field are shooting everything at 4K or below, and not framing or editing with the frameless giant screen in mind, and hoping that no one will notice.

They may be right.

But if they’re not, and GS theaters book too many films that don’t provide true GS experiences, our industry will have lost the key factor that separates us from all other cinema experiences, and collaborated in our own downfall.

(from **SHORTS** on page 24)

ration has made in its branding messages since introducing its digital projection system in 2008. Lester recalls the effect of the controversy that was sparked in May 2009 when comedian **Aziz Ansari** posted a Twitter message and blog entry expressing his outrage at the relatively small size of the IMAX digital screen in Burbank, CA. Using a number of *LF Examiner* articles as primary sources, Lester posits that there is “a considerable gulf and fundamental disconnect between popular understandings of the ‘meaning’ of a particular brand and technology – IMAX – and the corporate rhetoric of that same company’s understanding and promotion of itself.”

The full article is available for free download at tinyurl.com/lesterimax.

Miniature 4K camera enhanced

Los Angeles-based **Radiant Images** has introduced the **Novo** camera, a modified version of the tiny GoPro Hero 3 digital camera that makes it more useful for professional cinematographers and filmmakers. The company has made the camera 20% thinner than the original, and added a C-mount lens system so it can accept professional-grade lenses, back focus adjustment, and exposure control capability. The camera retains the shooting modes of the Hero 3: 3840x2160 pixels at 15 fps, 1920x1440 at 24, 25, 30, or 48 fps, with eight stops of dynamic range. The Novo is only available for rent through Radiant.



The Novo camera is based on the GoPro Hero 3

Bournemouth IMAX is finally gone

Demolition of the former IMAX theater in Bournemouth, UK, has been completed, ending a saga that began years before the start of construction in 1998. The theater, developed by Belfast-based Sheridan Group, eventually opened in 2002, nearly three years late, and operated for less than three years before closing. In the meantime, residents irked by the way the structure obstructed a previously scenic view of the seaside, voted it the most hated building in Britain in a poll taken by Channel 4.

Sheridan was evicted by the landlord in 2005, and the theater remained dark until demolition equipment smashed through the roof earlier this year. All that remains today is a flat area that will be used as an “outdoor events area” until the local government decides on a permanent use for the space.

With this item, *LF Examiner*’s reporting on the Bournemouth IMAX theater ends permanently.



The site of the former Bournemouth IMAX theater.

Worldwide GS and IMAX Theaters

As of April 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone
CM = Multiplex

CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		152	1	19	172
	8/70	1			9	10
	10/70				11	11
	15/70	3	4	1	27	35
	Total	4	156	2	66	228
Europe	D	3	80	2	2	87
	8/70	1		1	6	8
	15/70	6	1	5	11	23
	Total	10	21	8	19	118
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	5	279		34	318
	8/70	3			11	14
	15/70	12	41	1	76	130
	Total	20	320	1	121	462
South America	D	1	8			9
	8/70				1	1
	15/70	1	1		1	3
	Total	2	9		2	13
World	D	9	528	3	55	595
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	47	7	118	196
	Total	38	575	11	213	837

By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	175	228
Europe	20	98	118
ME	1	10	11
NA	78	384	462
SA	2	11	13
Total	156	381	837

By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	181		228
Europe	14	102	2	118
ME	1	10		11
NA	48	412	2	462
SA	2	11		13
Total	116	171	4	837

Bookings: April 2013 by Film

380 bookings of 76 films in 174 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv AirRacer	Berlin CS	5/1/12	4/30/13	Mexicali Milwaukee Regina Salt Lake City Clark Sudbury Tallahassee CLC Washington NMNH Glasgow Rochester MSC Baltimore MSC Albuquerque NMMMH Atlanta FMNH Austin TSHM Baltimore MSC Birmingham AL Charlotte DP Chattanooga TA Cincinnati MC Davenport Put Dearborn THF Edmonton TWS Fort Lauderdale Fort Worth Galveston Gatineau Hague Hampton VASC Harrisburg Houston MNS Jersey City Kuwait SCK Lubbock SS Melbourne MV Mexico City Pap Montreal SC New York AMNH Omaha Zoo Philadelphia FI Raleigh Saint Augustine Saint Louis SC San Antonio 3D San Diego RHF San Jose Tech Seattle PSC 2 Singapore SC Stockholm Sydney WBS Tallahassee CLC Tampa MOSI Toronto OSC Vancouver TWS Victoria DCI Virginia Beach AMSC Washington NASM Grand Canyon DCI Beijing CSTM 3D Berlin CS Chandigarh Davenport Put Ede Kolkata SC Lucknow Mumbai Penrith Pittsburgh CSC Spokane RP Beijing CSTM 3D Hague San Simeon DCI	3/1/13 1/1/13 4/19/13 11/4/11 2/8/13 4/12/13 5/25/12 6/6/09 4/6/12 1/1/13 3/1/13 1/4/13 1/11/13 10/5/12 3/15/13 1/19/13 10/5/12 2/14/13 2/15/13 2/18/13 10/5/12 2/8/13 12/26/12 3/11/13 10/5/12 4/23/13 3/29/13 2/1/13 10/5/12 10/5/12 3/1/13 3/21/13 10/12/12 2/4/13 1/5/13 10/1/12 4/8/13 10/19/12 1/18/13 1/18/13 11/8/12 10/5/12 2/9/13 10/19/12 12/15/12 4/26/13 3/21/13 1/18/13 2/8/13 4/8/13 3/16/13 4/5/13 4/1/13 10/5/12 11/1/99 5/1/12 7/12/12 1/1/12 10/19/12 7/19/12 1/1/13 1/1/13 2/1/13 7/1/12 1/1/13 3/8/13 5/1/12 5/1/12	9/30/13 5/27/13 10/31/13 5/13 1/31/14 10/31/13 5/13 5/31/13 4/5/13 6/30/13 7/30/13 6/30/13 1/10/14 10/13 9/30/13 7/17/13 9/30/13 7/31/13 8/10/13 2/17/14 4/11/13 2/7/14 12/1/13 3/10/14 10/4/13 4/22/14 3/28/14 2/1/14 9/30/13 5/4/13 4/16/13 8/31/13 3/20/14 9/30/13 10/3/13 7/7/13 9/30/13 1/7/14 10/17/13 1/19/14 9/2/13 5/31/13 9/30/13 5/31/13 2/8/14 9/13 6/14/13 4/14/14 6/1/13 7/18/13 2/7/14 4/11/14 9/15/13 9/14/13 9/15/13 9/30/13 12/13 4/13 7/1/13 12/31/13 10/18/13 7/18/14 12/31/13 12/31/13 12/31/13 6/30/13 5/1/13 5/1/13	HOTB <				

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LOLL Meerkats	Saint Augustine	9/30/11	10/1/13	ROF	Columbus GA	9/12	5/13	TA	Eilat Epic	12/7/12	4/30/13
	Sinsheim	4/7/11	8/30/13		Dearborn THF	9/12	9/13		Huntsville USSRC	6/18/12	4/30/14
	Loch Lomond	7/24/02			Denver MNS	9/12	2/14		London BFI	1/1/12	2/25/14
	Albuquerque NMMH	1/1/13	12/31/13		Edmonton TWS	2/15/13	9/13		Metepc Cpl	3/1/13	9/1/13
	Boston MOS	9/1/12	8/31/13		Gatineau	9/30/11	12/13		Orlando SC	11/16/12	11/16/13
	Columbus COSI	6/9/12	6/9/13		Hague	4/2/12	4/1/13		San Antonio 3D	1/15/13	6/15/13
	Davenport Put	10/18/12	10/17/13		Harrisburg	9/12	5/13		Taipei AM	1/1/13	12/31/13
	Erie	7/19/12	7/19/13		Montreal SC	9/12	4/13		Tallahassee CLC	2/10/12	5/31/13
	Hartford CSC	10/1/12	9/13		Pensacola NAM	1/1/13	6/13		Tampa MOSI	9/21/12	5/3/13
	Hastings	10/13/12	6/30/13		Phoenix ASC	9/12	4/13		Washington NASM	12/21/12	7/31/13
MOE MOF	Houston MNS	9/1/12	12/31/13	SeaMonst	San Diego RHF	4/1/13	9/13	UWT3D	West Nyack Imx	2/28/13	2/1/14
	Lucerne	6/15/12	6/15/13		Shreveport	9/12	4/14		Birmingham UK	11/1/11	12/13
MOTGL	Orlando D SC	2/23/13	12/31/13		Toronto OSC	10/1/11	12/13		Boston MOS	3/18/11	6/18/13
	Vancouver TWS	1/1/13	6/30/13		Vancouver TWS	4/8/12	12/13		Cleveland	3/18/11	5/31/13
	Chandigarh	1/13/13	12/31/13		Baltimore MSC	7/1/11	6/30/13		Columbus COSI	12/26/11	5/31/13
	Pensacola NAM	11/8/96			Fort Worth	10/1/12	9/30/13		Davenport Put	5/25/12	5/25/13
MOTN	Grand Rapids Cel	5/6/11	6/30/13		Hague	12/7/12	12/6/13		Gatineau	9/18/12	5/5/13
	Lansing Cel	10/1/12	11/30/13	SeaRex	Saint Paul SMM	7/1/12	6/30/13		Hague	3/18/11	5/31/13
	Lubbock SS	12/14/12	6/20/13		Hampton VASC	9/7/12	9/13/13		Hartford CSC	12/1/12	12/1/13
	Portage Cel	10/1/12	11/30/13		Raleigh	9/7/12	9/13/13		Hastings	4/1/12	4/1/13
MTTM Mummies	Victoria DCI	1/18/13	6/1/13	SAA	Saint Augustine	9/7/12	9/13/13	ToFly TTA U23D	Louisville SC	11/1/11	5/31/13
	Alexandria BA	7/1/12	6/30/13		Garden City	6/25/12	6/24/13		Lubbock SS	3/18/11	5/31/13
	Hague	5/1/12	5/1/13		Pittsburgh CSC	1/1/13	12/31/13		Lucerne	11/24/11	5/31/13
	Pittsburgh CSC	1/1/12	12/31/13		Stockholm	3/1/12	12/31/13		Memphis Pink	3/3/12	5/31/13
ND Niagara	Valencia Spn	1/1/12	12/31/13	Sharks3D	Al Khobar	5/31/12	5/31/13		Mobile	5/26/12	5/26/13
	Chongqing Chi	4/28/12	4/30/13		Hastings	10/13/12	6/5/13		Portland OMSI	6/15/11	5/31/13
	Birmingham UK	11/1/11	12/31/13		Peoria RM	10/20/12	12/13/13		Saint Paul SMM	9/28/12	12/31/13
	Bradford	2/14/09	12/13		Poitiers Imax 3D	2/1/11	1/31/14		San Antonio 3D	9/30/11	5/31/13
OW3D OZ	Daqing	9/15/12	9/15/13		Taipei MCRC	6/10/12	6/10/13		Singapore DC	4/1/12	12/31/13
	Philadelphia FI	9/6/12	5/31/13		Valencia Spn	12/16/11	8/30/13		Sudbury	4/1/12	4/1/13
	Seattle PSC 1	5/24/12	5/15/13		Chicago Imx	8/24/12	6/1/13		Syracuse	5/12/12	5/31/13
	New Delhi ICC				Cleveland	11/22/12	12/31/13		Victoria DCI	11/1/11	5/31/13
Pulse RATW	Niagara Can DCI	7/1/86		SpacJunk	Glasgow	3/30/12	6/1/13		Zion	10/1/11	5/31/13
	Niagara NY DCI	5/1/07			Houston MNS	1/2/13	12/31/13	Vulcania WATE Whales WildOcea WilDream Wolves WTTR3D ZionCany	Washington NASM	7/1/76	
	Galveston	1/1/13	12/31/13		London SM	11/12/12	12/31/13		San Diego RHF	4/20/12	5/31/13
	Davenport Put	4/26/13	5/17/13		Melbourne MV	9/14/12	9/13/13		Paris Geo	1/1/13	6/30/13
Rescue	Raleigh	3/8/13	4/13		Philadelphia FI	11/22/12	12/31/13		Branson	3/1/13	5/12/13
	Branson	9/93	12/13		Quebec	2/3/12	4/1/13		Eilat Epic	12/7/12	4/30/13
	Washington NMNH	1/1/13	12/31/13		Regina	10/5/12	12/31/13		Greensboro	6/15/11	6/30/13
	Lucerne	11/1/10	12/31/13		Sofia CC	9/14/12	9/13/13		Guangdong	2/1/13	2/1/14
Rheged RME	Shanghai STM Dome	6/10/12	6/30/13		Taichung NMNS	1/1/13	12/31/13		Milwaukee	10/1/12	6/15/13
	Berlin CS	5/1/12	5/31/13		Virginia Beach AMSC	11/10/12	12/31/13		Nanjing YSTC	2/10/13	2/10/14
	Changsha Wan	1/10/13	1/10/14		Boston NEA	4/8/11	12/31/13		Poitiers Imax 3D	2/1/13	1/31/14
	Chantilly	4/27/12	4/27/13		Budapest CC	1/1/13	12/31/13		Raleigh	2/2/11	3/31/14
Alamogordo Albuquerque NMMH	Davenport Put	6/24/12	2/28/14	Bogota Mal	Columbus COSI	10/17/12	12/31/13		Salt Lake City Clark	1/18/13	7/18/13
	Dayton	3/16/13	3/31/14		Fort Lauderdale	1/1/13	12/31/13		Tijuana	1/1/13	7/22/13
	Eilat Epic	12/7/12	4/30/13		Galveston	1/1/13	12/31/13		Washington NMNH	3/15/13	3/31/14
	Jakarta KE	4/12/13	4/12/14		Hangzhou Bro	1/1/13	12/31/13		Vulcania	2/22/02	
Alexandria BA	McMinnville	6/1/12	5/31/14		Norwalk	1/18/13	1/16/14		Katoomba	6/1/97	
	Oklahoma City SMO	3/8/13	3/8/14		Victoria DCI	1/18/13	4/1/13		Garden City	6/25/12	6/24/13
	Saint Augustine	9/30/11	10/1/13		Birmingham UK	1/1/12	1/1/14		Eilat Epic	10/31/12	10/15/13
	Speyer Dome	4/27/12	4/27/13		Chantilly	12/21/12	7/31/13		McMinnville	6/15/12	6/13
Apple Valley Imx Atlanta FMNH	Sudbury	10/4/12	4/4/14		Chicago MSI	3/1/13	9/1/13		Shanghai STM Dome	1/1/13	12/31/13
	Washington NASM	6/9/11	7/4/13		Chicago UT AP	1/27/12	12/31/13		Chicago DST AP	5/26/10	12/31/13
	Penrith	7/1/00			Chongqing STM	2/2/13	2/2/14		Copenhagen	10/15/12	10/15/13
	Austin TSHM	9/12	9/13		Dayton	3/11/13	9/30/13		Zion	7/1/08	
Baltimore MSC	Birmingham AL	9/12	1/14		Dearborn	10/3/12	6/14/13				

April 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	JTM	10/1/11	4/13	Beijing CSTM 3D	GCA	5/1/12	4/13	Boston NEA	TA	3/18/11	6/18/13
	LOF	4/1/13	4/30/13		GP	5/1/12	4/13		D&W3D	1/1/13	12/31/13
Alamogordo	SeaMonst	5/31/12	5/31/13	Berlin CS	AfricAdv	5/1/12	4/30/13	Bradford	LastReef	2/15/13	2/15/14
	AirRacer	5/25/12	4/1/13		GCA	7/12/12	7/11/13		Sharks3D	4/8/11	12/31/13
Albuquerque NMMH	FlyMons	9/1/12	8/30/13	Birmingham AL	Kenya	3/29/13	12/31/13	Branson	DinoAliv	6/1/11	12/31/13
	FOTB	3/1/13	7/30/13		Rescue	5/1/12	5/31/13		Mummies	2/14/09	12/13
Alexandria BA	Meerkats	1/1/13	12/31/13	Birmingham UK	FOTB	3/15/13	9/30/13	Budapest CC	Ozarks	9/93	12/13
	CV	7/1/12	6/30/13		RME	9/12	1/14		UWT3D	3/1/13	5/12/13
Apple Valley Imx	MOTN	7/1/12	6/30/13	Bogota Mal	LastReef	3/15/12	12/31/13	Calgary TS	Sharks3D	1/1/13	12/31/13
	Kenya	3/1/13	12/31/13		Mummies	11/1/11	12/31/13		LastReef	5/26/12	5/26/13
Atlanta FMNH	Everest	4/1/13	5/30/13	Boston MOS	SpacJunk	1/1/12	1/1/14	Chandigarh	GCA	1/1/12	12/31/13
	FOTB	1/4/13	6/30/13		TA	11/1/11	12/13		MOF	1/13/13	12/31/13
Austin TSHM	FOTB	1/11/13	1/10/14	Bogota Mal	FlyMons	12/1/12	5/30/13	Changsha Wan	Rescue	1/10/13	1/10/14
	RME	9/12	9/13		LastReef	9/25/12	9/25/13		AirRacer	10/5/12	12/31/13
Baltimore MSC	FON	1/1/13	6/30/13	Boston MOS	JGWC	7/1/12	6/30/13	Charlotte DP	FightPil	12/10/04	7/13
	FOTB	10/5/12	10/13		JIAC	10/5/12	10/4/13		Rescue	4/27/12	4/27/13
Baton Rouge LASM	ROF	7/1/11	6/30/13	Bogota Mal	LastReef	2/15/13	2/15/14		SpacJunk	12/21/12	7/31/13
	DPTP	9/12	8/13		Meerkats	9/1/12	8/31/13		FOTB	1/19/13	7/17/13

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Chattanooga TA	FOTB	10/5/12	9/30/13		MOTN	5/1/12	5/1/13		TA	5/26/12	5/26/13
Chicago DST AP	WTR3D	5/26/10	12/31/13		RME	4/2/12	4/1/13	Montreal SC	FOTB	2/4/13	10/3/13
Chicago Imx	LastReef	1/18/13	1/18/14		ROF	12/7/12	12/6/13		RME	9/12	4/13
	SeaRex	8/24/12	6/1/13		TA	3/18/11	5/31/13	Moscow BFC	LastReef	8/23/12	8/31/13
Chicago MSI	AirRacer	10/17/12	10/1/13	Hampton VASC	AirRacer	10/17/12	9/30/13		LOF	10/17/11	12/31/13
	SpacJunk	3/1/13	9/1/13		FOTB	3/29/13	3/28/14	Mumbai	AIWC	2/1/13	1/31/14
Chicago UT AP	SpacJunk	1/27/12	12/31/13		ROTLA	9/7/12	9/13/13		GCA	2/1/13	12/31/13
Chongqing Chi	MTTM	4/28/12	4/30/13	Hangzhou Bro	Sharks3D	1/1/13	12/31/13	Nanjing YSTC	UWT3D	2/10/13	2/10/14
Chongqing STM	SpacJunk	2/2/13	2/2/14	Harrisburg	FOTB	2/1/13	2/1/14	New Delhi ICC	ND		
Cincinnati MC	FOTB	2/14/13	7/31/13		RME	9/12	5/13	New Orleans	HOTB	8/29/06	
	LastReef	10/5/12	10/5/13	Hartberg	Amazon	7/10/12	6/30/13		LastReef	5/20/12	5/31/13
Cleveland	SeaRex	11/22/12	12/31/13		Bears	2/13	7/13		FOTB	1/5/13	7/7/13
	TA	3/18/11	5/31/13		CRA	7/10/12	6/30/13	New York AMNH	Niagara	7/1/86	
Columbus COSI	Meerkats	6/9/12	6/9/13		DIA	7/10/12	6/30/13	Niagara Can DCI	Niagara	5/1/07	
	Sharks3D	10/17/12	12/31/13		Everest	7/10/12	6/30/13	Norwalk	BTBW	10/19/12	1/16/14
	TA	12/26/11	5/31/13		LivingSe	7/10/12	6/30/13		LastReef	1/18/13	1/16/14
Columbus GA	AirRacer	4/5/12	6/30/13	Hartford CSC	FlyMons	4/7/12	6/24/13		Sharks3D	1/18/13	1/16/14
	L&C	1/1/13	12/31/13		Meerkats	10/1/12	9/13	Oklahoma City SMO	Rescue	3/8/13	3/8/14
	RME	9/12	5/13		TA	12/1/12	12/1/13	Omaha Zoo	FOTB	10/1/12	9/30/13
Copenhagen	AirRacer	6/28/12	6/30/13	Hastings	AirRacer	1/1/12	6/30/13	Orlando D SC	Meerkats	2/23/13	12/31/13
	LastReef	5/15/12	5/31/13		LastReef	6/1/12	6/1/13	Orlando SC	Animalop	11/16/12	11/16/13
	WTR3D	10/15/12	10/15/13		Meerkats	10/13/12	6/30/13		SpacJunk	11/16/12	11/16/13
Corpus Christi Lex	AirRacer	5/25/12	5/30/13		SeaMonst	10/13/12	6/5/13	Oulu	DinoAliv	1/1/12	12/31/13
	FightPil	5/12/12	7/13		TA	4/1/12	4/1/13	Paris Geo	U23D	1/1/13	6/30/13
	LOF	5/12/12	6/30/13	Houston MNS	AirRacer	1/1/13	12/31/13	Penrith	GCA	7/1/12	6/30/13
Daqing	Mummies	9/15/12	9/15/13		FOTB	10/5/12	9/30/13		LastReef	5/1/12	5/1/13
Davenport Put	Bugs	10/1/12	9/30/13		LastReef	6/29/12	6/29/13	Pensacola NAM	Rheged	7/1/00	
	EarthWin	4/17/13	10/13		Meerkats	9/1/12	12/31/13		FightPil	6/8/11	7/13
	FOTB	2/15/13	8/10/13		SeaRex	1/2/13	12/31/13		MOF	11/8/96	
	GCA	10/19/12	10/18/13	Huntsville USSRC	AirRacer	4/5/12	6/30/13		RME	1/1/13	6/13
	Meerkats	10/18/12	10/17/13		SpacJunk	6/18/12	4/30/14	Peoria RM	SeaMonst	10/20/12	12/13/13
	OZ	4/26/13	5/17/13	Hutchinson	FlyMons	10/5/12	10/4/13	Philadelphia FI	FOTB	4/8/13	1/7/14
	Rescue	6/24/12	2/28/14		Kenya	3/15/13	12/31/13		Mummies	9/6/12	5/31/13
	TA	5/25/12	5/25/13		LastReef	10/5/12	10/1/13		SeaRex	11/22/12	12/31/13
Dayton	AirRacer	3/1/13	6/30/13	Jakarta KE	Rescue	4/12/13	4/12/14	Phoenix ASC	LOF	1/1/13	6/6/13
	Rescue	3/6/13	3/31/14	Jersey City	FOTB	10/5/12	5/4/13		RME	9/12	4/13
	SpacJunk	3/11/13	9/30/13		HOTB	1/14/13	1/13/14	Pittsburgh CSC	CRA	1/1/13	12/31/13
Dearborn	SpacJunk	10/3/12	6/14/13		JIAC	10/7/12	10/6/13		Dolphins	1/1/13	12/31/13
Dearborn THF	FOTB	2/18/13	2/17/14	Kagoshima	DPTP	5/1/12	5/1/13		GCA	1/1/13	12/31/13
	RME	9/12	9/13	Kaohsiung NSTM	LastReef	12/15/12	6/30/13		HOTB	1/1/13	12/31/13
Denver MNS	RME	9/12	2/14	Katoomba	WATE	6/1/97			JIAC	1/1/13	12/31/13
Des Moines	Dolphins	1/1/13	12/13/13	Kenner	HOTB	9/15/12	9/14/13		L&C	1/1/13	5/31/13
	Everest	1/7/13	6/1/13	Killeen	DPTP	5/12	5/13		MOTN	1/1/12	12/31/13
Detroit MSC	HumanBod	12/26/12	5/30/13	Kolkata SC	AIWC	1/1/13	1/1/14		SAA	1/1/13	12/31/13
Dubai MR	LOF	4/30/12	4/30/13		GCA	1/1/13	12/31/13	Poitiers Imax 3D	SeaMonst	2/1/11	1/31/14
Dwingeloo	Bears	1/12	7/13	Kuwait SCK	FOTB	10/26/12	4/16/13		UWT3D	2/1/13	1/31/14
Ede	GCA	7/19/12	7/18/14	La Coruna	LastReef	10/1/12	10/1/13	Portage Cel	MOTGL	10/1/12	11/30/13
Edmonton TWS	Bugs		6/27/13	Lansing Cel	MOTGL	10/1/12	11/30/13	Portland OMSI	TA	6/15/11	5/31/13
	FOTB	10/5/12	4/11/13	Las Palmas	LOF	3/15/13	3/21/14	Quebec	LastReef	10/15/12	10/31/13
	RME	2/15/13	9/13	Lehi	FlyMons	4/1/12	4/13		SeaRex	2/3/12	4/1/13
Eilat Epic	LOF	12/7/12	4/30/13	Leon Exp	FlyMons	12/1/12	11/30/13	Raleigh	FOTB	10/19/12	10/17/13
	Rescue	12/7/12	4/30/13	Loch Lomond	LOLL	7/24/02			OZ	3/8/13	4/13
	SpacJunk	12/7/12	4/30/13	London BFI	DinoAliv	7/1/11	12/31/13		ROTLA	9/7/12	9/13/13
	UWT3D	12/7/12	4/30/13		SpacJunk	1/1/12	2/25/14	Regina	UWT3D	2/2/11	3/31/14
	WildOcea	10/31/12	10/15/13	London SM	SeaRex	11/12/12	12/31/13		FlyMons	4/19/13	10/31/13
Erie	EarthWin	4/21/13	10/13	Louisville SC	AirRacer	4/19/13	12/31/13		SeaRex	10/5/12	12/31/13
	L&C	9/1/12	8/30/13		HumanBod	1/1/13	5/30/13	Rochester MSC	CRA	10/5/12	10/4/13
	Meerkats	7/19/12	7/19/13		TA	11/1/11	5/31/13		FMTTM	4/6/12	4/5/13
Fort Lauderdale	FOTB	2/8/13	2/7/14	Lubbock	LastReef	4/27/12	4/27/13	Sacramento Imx	LastReef	1/15/13	1/15/14
	LastReef	10/5/12	10/31/13	Lubbock SS	FOTB	3/1/13	8/31/13	Saint Augustine	FOTB	1/18/13	1/19/14
	Sharks3D	1/1/13	12/31/13		MOTGL	12/14/12	6/20/13		LastReef	2/1/13	2/1/14
Fort Worth	FOTB	12/26/12	12/1/13	Lucerne	TA	3/18/11	5/31/13		LOF	9/30/11	10/1/13
	LivingSe	12/26/12	12/25/13		Meerkats	6/15/12	6/15/13		Rescue	9/30/11	10/1/13
	ROF	10/1/12	9/30/13		RATW	11/1/10	12/31/13		ROTLA	9/7/12	9/13/13
Galveston	FOTB	3/11/13	3/10/14		TA	11/24/11	5/31/13	Saint Louis SC	AirRacer	3/1/13	12/31/13
	LastReef	5/1/12	5/1/13	Lucknow	AIWC	1/1/13	1/1/14		FOTB	1/18/13	9/2/13
	OW3D	1/1/13	12/31/13		GCA	1/1/13	12/31/13	Saint Paul SMM	HumanBod	1/1/13	12/31/13
Garden City	Sharks3D	1/1/13	12/31/13	McMinnville	AirRacer	5/25/12	12/31/13		ROF	7/1/12	6/30/13
	SAA	6/25/12	6/24/13		FightPil	3/23/12	7/1/13		TA	9/28/12	12/31/13
	Whales	6/25/12	6/24/13		LOF	3/23/12	6/18/14	Salt Lake City Clark	DPTP	8/12	8/13
Garza Garcia	JGWC	10/4/12	6/6/13		Rescue	6/1/12	5/31/14		FlyMons	11/4/11	5/13
Gatineau	FOTB	10/5/12	10/4/13		WilDream	6/15/12	6/13	San Antonio 2D	UWT3D	1/18/13	7/18/13
	LastReef	1/19/13	1/19/14	Melbourne MV	DinoAliv	1/6/10	12/13	San Antonio 3D	FOTB	11/8/12	5/31/13
	RME	9/30/11	12/13		FOTB	3/21/13	3/20/14		SpacJunk	1/15/13	6/15/13
	TA	9/18/12	5/5/13		LastReef	12/26/12	12/31/13		TA	9/30/11	5/31/13
Glasgow	FMTTM	6/6/09	5/31/13		SeaRex	9/14/12	9/13/13	San Diego NHM	Bugs	1/21/13	7/3/13
	SeaRex	3/30/12	6/1/13	Memphis Pink	TA	3/3/12	5/31/13		LastReef	6/1/12	6/1/13
Grand Canyon DCI	GC	11/1/99	12/13	Metepec Cpl	SpacJunk	3/1/13	9/1/13	San Diego RHF	FOTB	10/5/12	5/31/13
Grand Rapids Cel	MOTGL	5/6/11	6/30/13	Mexicali	FlyMons	3/1/13	9/30/13		RME	4/1/13	9/13
Greensboro	UWT3D	6/15/11	6/30/13		HumanBod	1/14/13	6/30/13		TTA	4/20/12	5/31/13
Guangdong	LOF	8/1/12	8/1/13	Mexico City Pap	FOTB	10/12/12	9/30/13	San Jose Tech	FOTB	2/9/13	2/8/14
	UWT3D	2/1/13	2/1/14	Milwaukee	FlyMons	1/1/13	5/27/13	San Simeon DCI	HCBDT	8/17/96	
Hague	FOTB	4/23/13	4/22/14		UWT3D	10/1/12	6/15/13	Seattle PSC 1	Mummies	5/24/12	5/15/13
	GP	5/1/13	5/1/13	Mobile	FightPil	1/8/13	5/8/13	Seattle PSC 2	FOTB	10/19/12	9/13
	LivingSe	12/7/12	12/6/13		LastReef	4/20/13	9/29/13				

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Shanghai STM Dome	LastReef	1/11/13	1/11/14	Sulphur Sydney WBS	DPTP	8/12	2/14	Virginia Beach AMSC	LastReef	9/27/12	9/27/13
	RATW	6/10/12	6/30/13		FOTB	3/21/13	6/1/13		MOTGL	1/18/13	6/1/13
	Wolves	1/1/13	12/31/13		LastReef	5/3/12	5/3/13		Sharks3D	1/18/13	4/1/13
Shreveport	AirRacer	3/16/13	12/31/13	Syracuse	TA	5/12/12	5/31/13	Washington NASM	TA	11/1/11	5/31/13
Singapore DC	RME	9/12	4/14	Taichung NMNS Taipei AM	SeaRex	1/1/13	12/31/13		D&W3D	1/1/13	12/31/13
	AirRacer	1/1/13	12/31/13		AirRacer	10/10/12	12/31/13		FOTB	4/1/13	9/15/13
	TA	4/1/12	12/31/13		SpacJunk	1/1/13	12/31/13	Vulcania	SeaRex	11/10/12	12/31/13
Singapore SC	FOTB	12/15/12	6/14/13	Taipei MCRC	SeaMonst	6/10/12	6/10/13		Vulcania	2/22/02	
Sinsheim	LOF	4/7/11	8/30/13	Tallahassee CLC	FlyMons	4/12/13	10/31/13		AirRacer	5/25/12	12/31/13
Sioux Falls	L&C	2/1/13	1/30/14	Tampa MOSI	FOTB	1/18/13	7/18/13	Washington NMNH	FOTB	10/5/12	9/30/13
	LastReef	10/1/12	10/1/13		SpacJunk	2/10/12	5/31/13		Rescue	6/9/11	7/4/13
	SeaRex	9/14/12	9/13/13		FOTB	2/8/13	2/7/14		SpacJunk	12/21/12	7/31/13
Speyer Dome	Rescue	4/27/12	4/27/13	Tijuana	SpacJunk	9/21/12	5/3/13	West Nyack Imx Zion	ToFly	7/1/76	
Spokane RP	GCA	3/8/13	6/30/13		Animalop	7/1/10	7/13		Dolphins	1/1/13	12/31/13
	L&C	3/8/13	12/31/13		UWT3D	1/1/13	7/22/13		Everest	1/1/13	12/31/13
Stockholm	FOTB	4/26/13	4/14/14	Toronto OSC	FOTB	4/8/13	4/11/14	ZionCany	FlyMons	5/25/12	5/13
	HumanBod	1/1/12	12/31/13	Valencia Spn	RME	10/1/11	12/13		HOTB	1/1/13	12/31/13
	LastReef	5/11/12	5/31/13		MOTN	1/1/12	12/31/13		L&C	1/1/13	12/31/13
Sudbury	SAA	3/1/12	12/31/13	Vancouver TWS	SeaMonst	12/16/11	8/30/13	ZionCany	Pulse	1/1/13	12/31/13
	Arabia3D	10/4/12	4/3/13		FOTB	3/16/13	9/15/13		UWT3D	3/15/13	3/31/14
	FlyMons	2/8/13	1/31/14		MOE	1/1/13	6/30/13	ZionCany	SpacJunk	2/28/13	2/1/14
	LivingSe	9/1/12	6/30/13	Victoria DCI	RME	4/8/12	12/13		TA	10/1/11	5/31/13
	Rescue	10/4/12	4/4/14		AirRacer	8/30/12	4/1/13				
	TA	4/1/12	4/1/13		FOTB	4/5/13	9/14/13				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	Pulse: A Stomp Odyssey	2002	GSF
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	Ride Around the World	2006	GSF
AIWC	Adventures in Wild California	2000		MFF	Rescue 3D	2011	3D K2
Alamo	Alamo: The Price of Freedom	1988		MFF	Rheged: The Lost Kingdom	2000	unk
Amazon	Amazon	1997		MFF	Rocky Mountain Express	2011	SLC
Animalop	Animalopolis	2008	3D	K2	ROF	1991	MFF
Arabia3D	Arabia 3D	2010	3D	MFF	ROTLA	2012	PPC
Bears	Bears	2001		PCI	SAA	2001	NGD
BTBW	Born to Be Wild	2011	3D	IMAX	SeaMonst	2007	NGD
Bugs	Bugs!	2003	3D	SKF	SeaRex	2010	3D 3DED
CRA	Coral Reef Adventure	2003		MFF	Sharks3D	2004	3D 3DED
CV	Cosmic Voyage	1996		IMAX	SpacJunk	2012	3D K2
D&W3D	Dolphins & Whales 3D	2008	3D	3DED	TA	2011	3D GSF
DIA	Dream is Alive, The	1985		IMAX	ToFly	1976	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TTA	2012	3D IMAX
Dolphins	Dolphins	2000		MFF	U23D	2008	3D NGD
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	UWT3D	2010	3D K2
EarthWin	Earth Wins, The	2013		HFL	Vulcania	2002	unk
Everest	Everest	1998		MFF	WATE	1997	MSI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	Whales	1996	NGD
FlyMons	Flying Monsters 3D	2011	3D	NGD	WildOcea	2008	3D GSF
FMTTM	Fly Me to the Moon	2008	3D	nWP	WildDream	2010	NGD
FON	Forces of Nature	2004		NGD	Wolves	1999	PCI
FOTB	Flight of the Butterflies	2012	3D	SKF	WTR3D	2010	3D GSF
GC	Grand Canyon: The Hidden Secrets	1985		NGD	ZionCany	1994	BFI
GCA	Grand Canyon Adventure	2008	3D	MFF			
GP	Greatest Places, The	1998		MFF			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HOTB	Hurricane on the Bayou	2006		MFF			
HumanBod	Human Body, The	2001		NGD			
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LastReef	Last Reef, The	2012	3D	GSF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
Meerkats	Meerkats 3D	2012	3D	NGD			
MOE	Mysteries of Egypt	1998		NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTN	Mystery of the Nile	2005		MFF			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
OW3D	Ocean Wonderland 3D	2003	3D	3DED			
OZ	Oz the Great and Powerful	2013	3D	WDP			
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX			

April 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
45	FOTB	5	HumanBod	2	EarthWin	1	JTM
32	LastReef	5	MOTGL	2	FMTTM	1	LOLL
22	TA	5	Mummies	2	GP	1	MOE
19	AirRacer	4	DinoAliv	2	JGWC	1	MTTM
18	SpacJunk	4	Everest	2	MOF	1	ND
16	RME	4	LivingSe	2	Niagara	1	OW3D
13	FlyMons	4	MOTN	2	OZ	1	Ozarks
13	Rescue	4	ROF	2	RATW	1	Pulse
12	SeaRex	3	AIWC	2	WTR3D	1	Rheged
11	GCA	3	Bugs	1	AfricAdv	1	ToFly
11	LOF	3	CRA	1	Alamo	1	TTA
11	UWT3D	3	Dolphins	1	Amazon	1	U23D
10	Meerkats	3	JIAC	1	Arabia3D	1	Vulcania
8	Sharks3D	3	Kenya	1	BTBW	1	WATE
6	L&C	3	ROTLA	1	CV	1	Whales
6	SeaMonst	3	SAA	1	DIA	1	WildOcea
5	DPTP	2	Animalop	1	FON	1	WildDream
5	FightPil	2	Bears	1	GC	1	Wolves
5	HOTB	2	D&W3D	1	HCBTD	1	ZionCany

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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POSITIONS SOUGHT

I am a former Theater Operations Manager from the Humphrey IMAX Dome Theater in Milwaukee WI. I was Operations Manager for 7 years, and before that I was the Senior Projectionist for 4 years. I learned IMAX projection operation from Jim Kral in Cincinnati, Ohio. I am familiar with the IMAX Dome Operations, Mach II reel unit, 5-level QTRU and dubber, DDP and AEI audio reproducers. Although I have not participated in the IMAX Certification Training, I have performed both minor and major projection and audio repair while working with IMAX Technicians.

I'm currently an audio visual technician working in hotels; but no job has given me the satisfaction and enjoyment as working in an IMAX Theater. I am very eager to return.

I am willing to relocate, and would consider part-time work as long as the potential was there for full-time. Reference will be given upon request. Contact Brad Barnes at blbarnes@yahoo.com.

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SHORTS

Imax's home theater system

After years of industry speculation and anticipation, **Imax Corporation** has announced its entry into the home theater market with an ultra-premium system dubbed IMAX Private Theatre. For a price tag reportedly near \$2 million (more than the company charges for its full-size theater systems), "Imax designs every aspect of the IMAX Private Theatre — from our renowned projection and sound technology to the room acoustics and theatre geometry — to work as a fully integrated solution that is optimized specifically for your home," according to the Web site, imaxprivatetheatre.com. Customers will reportedly buy, not lease, the IMAX hardware, but the \$2 million figure does not include construction or consulting charges.

IMAX Private Theatres will feature curved, wall-to-wall and floor-to-ceiling screens, an entirely new self-calibrating 7.1-channel sound system with laser-aligned speakers, and 24/7/365 monitoring and support from Imax headquarters. The hardware components are all newly designed; none come from existing theatrical systems.

Early pictures show the projection system using two **Barco** 4K projectors — a resolution not yet available to Imax's theatrical customers — in a new configuration that places the pedestal-mounted units on opposite sides of a central column that appears to house a mirror or prism system into which they shoot.

Although the system will be capable of playing back Blu-ray discs and other conventional media, sources tell *LFX* that the well-heeled IMAX Private Theatre customers will probably be offered DMR films day-and-date with their theatrical releases, perhaps on a subscription basis.

Several IMAX Private Theatres are currently under construction, although their owners and locations will probably not be publicly identified.

Imax, Disney making space film

Imax Corporation and the **Walt Disney Studios** are partnering to produce and distribute the next IMAX 3D space film, now in production under the direction of veteran GS filmmaker **Toni Myers**. The project, with a working title of *Earth 2.0*, is the first co-production by the two companies, which have previously collaborated on the distribution to IMAX theaters of films made by Disney, such as *Fantasia/2000* and *Oz The Great and Power-*



The IMAX Private Theatre projection system.

ful.

The film, made in cooperation with the **National Aeronautics and Space Administration**, is expected in 2015, and will "explor[e] the astonishing changes that have occurred on Earth in just the past several decades," according to a press release. Myers' most recent film, *Hubble 3D*, has grossed almost \$53 million since opening in 2010.

Technicolor remains open

Technicolor's film processing lab in Glendale, CA, which handles all of the company's 70mm and 65mm processing and printing, in addition to 35mm work, has not closed, despite reports that the company was considering such a move (see *The Biz*, February-March 2013). The initial report in the *Glendale Press-News* (on which our story was based) originated with a filing with the California Employment Development Dept. that said Technicolor would lay off 50 employees at the Flower Street facility by the end of March. This

did not come to pass.

The company declined to comment, but sources tell *LFX* that Technicolor may have filed the forms simply to keep all its options open.

TEA seeks entries, adds division

The **Themed Entertainment Association** (TEA) is soliciting proposals for its annual Storytelling, Architecture, Technology, and Experience (SATE) conference, to be held in Savannah, GA, Oct. 3-4, 2013. Members of the attractions industry are invited to submit ideas for sessions that will highlight how future developments will "shape content, be impacted by products and services, leverage tools and technologies, influence design, and engage the next generation of guests, according to a press release.

The association has also announced that it will form an Asia Pacific division "to help organize activities and events, to help improve our understanding of and dialog with our member companies and their clients throughout the region," according to a press release. The new division will be the association's fourth, after the Western North America, Eastern North America, and Europe and Middle East divisions.

An election of permanent members of the Asia division board will be held and the results announced before the Asia Attractions Expo is held in Singapore in June. Visit teaconnect.org.

Scholarly article on IMAX brand

Scope magazine, an online journal of film and TV studies at the University of Nottingham, UK, has published an article by **Peter Lester** of the University of British Columbia in Vancouver, Canada, entitled "It's Not the Size (of the Screen) that Matters: IMAX, LIEMAX and the 'Meaning' of a Brand." The 8,000-word article examines the changes **Imax Corp-**

(see *SHORTS* on page 17)

Imax Corporation